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AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

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THE R.C.M MAGAZINE

VOLUME XXVII

No. 3

EDITORIAL

LAST July a letter was sent to thirty-five persons in England and forty-five overseas asking them if they would act as local correspondents for the MAGAZINE and news-gatherers for the "Royal Collegian Abroad." I wish to take this opportunity of thanking the large number of those who have replied, whether they have found themselves able to undertake the task or not. Their letters have in many cases been interesting, quite apart from the news they have sent, in that they have shown how widespread and strong are the ties between old Collegians the world over and the College. One enthusiastic writer from America for instance, who was home this summer, says "The Union Party in June was glorious and worth crossing the Atlantic for alone." Many of these correspondents have promised their assistance in news-getting, and their help will be considerable in increasing the comprehensiveness of our personal column. But the difficulty of making that feature of the MAGAZINE reflect even in the roughest way the scope and amount of work which Collegians are doing in the world is immense.

The first and greatest obstacle is modesty. Now, most of us, I suppose, regard modesty as an engaging trait, but a characteristic not prominently developed in musicians as a class. We ought therefore to rejoice when we find it so common, but as an Editor I cannot commend it, for it decimates the news column of our MAGAZINE. Then there is the difficulty of knowing what is "News." "News-value," I am sorry to say, corresponds to no other sort of value. Anything which the evening papers would describe (regardless of the real meaning of the words) as "sensational" or "amazing" is news. The Director's shipwreck, for example, a most undesirable thing in itself, was first-class news. On the other hand honest labour for the betterment of mankind rarely has any news-value. Thus when my old friend and fellow-student, Sidney Bett, writes to me from the outposts of Empire:

"As far as I know I'm the only R.C.M. person between the United States border to the South and Toronto in the North, and my January, May and September bulletins would perforce consist entirely of accounts of my own doings. [Note the modesty motif.—Ed.] In January I could tell you that Muir mi. has started 'The Jolly Farmer,' and that the Carol Service had been given. In May you would hear that Muir mi. had finished the first line of 'The Jolly Farmer,' left hand only, and that the Glee Club Concert had gone off without one complete breakdown. In September you would be delighted to hear that Muir could manage the whole 'Jolly Farmer' with only three mistakes."

—when, I say, he writes thus, I am bound to admit that as news these bulletins are not of outstanding value. But when he goes on to say “Do you want to spoil a good magazine?” I feel inclined to answer that any pen which can so rouse my interest in Muir mi. would make any subject attractive, and that any contributions which he would care to send would be accepted and paid for at our usual rates.

May I remind correspondents that another curious feature of news is that it is always in the past tense? When it is in the future it is called “publicity.” I have learned rather unwillingly after some years of work on a daily newspaper that “publicity” is an almost universal necessity in the wide world, but among friends, like the circle of readers of this MAGAZINE, it is out of place and the same set of facts is better stated innocuously in the form of “news.” “News,” as the name implies, means some new thing, as opposed to what is old or enduring. With this curious result: if a Collegian is appointed to some eminent post, that is news; but if he merely holds that position with the utmost distinction it is not news, or at any rate it is not news until he has held it for 50 years, when it might just scrape in on the ground that mere length of tenure is in some obscure way remarkable.

I make no defence of this curious non-moral phenomenon; indeed, judged by any other standards than its own, there is nothing whatever to be said for news. But it is the life-blood of journalism, and at the basis of the most scholarly review, the most frivolous fantasy, the most sober narrative there is always news. More news, therefore, if you please.

FRANK HOWES.

DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1931

DO you know that admirable definition of a pessimist, which is, “That of two evils, he always chooses both?” It may seem rather greedy, but he at least makes himself safe from surprises, so that should there be any ray of hope or spot of joy he may have missed by inclination or habit, it will come to him as an unexpected happiness and help to relieve his habitual gloom. Pessimism is one of those states of mind ordained from above, which, as a piquant sauce helps to bring out a fuller taste of the food we eat, gives increased charm to the few bright spots in life. There is a good deal of pessimism about at the present time, and not so many bright spots to set against it as we might wish for. Take this past summer itself, and especially that part of it we spent in vacation. Even *Punch* drew attention to it last week when he stated that some

composer had lately written an opera called "Summer," but that Puccini had long ago covered the same ground when he wrote "One Fine Day." Those of us who searched for the sun in various parts of Europe were lucky to catch a glimpse of him occasionally; those who provided themselves for warm conditions, shivered in their enjoyment; those who armed themselves with those coloured mackintoshes which young ladies affect, found these the only bright spots in their journeys. Most of the hay we saw under water, most of the corn flattened out by storms, most of the rivers were in flood, most of the floods were over the fields, and worst of all to bear was the report that it was fine weather in Scotland. I don't know if you ever listen to the reports made by the B.B.C. in respect of the weather. It goes something like this (though I cannot attempt the mellifluous tones of the announcer): "There is a deep depression slowly advancing from the Atlantic, and a subsidiary depression which has been slowly moving towards Ireland from Iceland has now reached this country. Winds have attained gale force in the English Channel and the North Sea. Rain is general at all seaside resorts. Fog in many places, especially over the Banks. Visibility poor, especially at Westminster. Barometer readings falling generally, especially over the money markets of the world. Temperature low in all but political circles. General conditions unsettled. Immediate forecast: no change.—Copyright reserved." These monotonous recitals of summer-time have come to be almost a part of the holiday habit. The greyness of their quality is now and then relieved by the recital of sports news which follows, to put us in better spirits and set us on our feet again when we hear that Tottenham Hotspur has got into the First Division (whatever that may be), that Sutcliffe has twice completed innings of 3,000 runs, that Cambridge has again beaten Oxford at ping-pong, and that incredible distances have been flown at an indecently fast pace. Under such influences do we spend our lives and under such in particular have we spent this vacation now just completed. If a vacation is a period generally free from exciting events, and our minds have a chance of refreshment, the one we have just had must be placed in a category all by itself, for it will go down to posterity, and, I hope, may sink into oblivion, as one of the most exciting, disturbing, confusing, and, I believe, stimulating times since Time began. We went away in July with a feeling that the world was still round and revolving in its proper orbit, that day and night succeeded each other with predestined regularity (except perhaps in night-clubs, where the laws of the universe are to some extent suspended, and their functions are directed under police supervision), that a pound note was the equivalent of a passport, and the Bank of England was as certain as the Day of Judgment. We have lived so

long in the belief that to be an Englishman is synonymous with security, and that to live on this island was the fullest measure of safety, and this is still true. We have weathered so many storms and taken our part in so many world-disturbances that to most of us it seemed scarcely possible that we should find ourselves here at home in the centre of unrealised difficulties, out of which we have to find our own way and through which I have no doubt we shall safely emerge if we all go about our jobs in the right way. True, at the end of last term there was the Economy Report, in very clear wording, telling us how we could save, if we wanted to, no Government for many years back showing any inclination to set us an example, although there have been many such voices preaching in the wilderness from time to time; and so with the suddenness with which we sometimes wake to the reality from a deep sleep and delightful dreams, we find ourselves not only faced with, but actually in the midst of, another depression, the barometer unsteady, and the announcer, Mr. Snowden, telling us that the glass is falling, conditions likely to be unsettled, and the forecast for the next twenty-four hours or days or months very uncertain. Now here is a time when the pessimist comes into his own and the optimist has his greatest chance. Here is a time of all times, when steadiness of mind, generous thinking, patience, hard work, give and take, and belief in the integrity of the other fellow count for most, where suspicion, incrimination, ill-advised criticism, selfishness, ill-considered advice, shallowness and insincerity can play the very devil. As always happens when taken unawares, people say, "How has all this come about?" "Whose fault is it?" "Why were we not warned?" "Whose business was it to tell us?" They always want to blame someone, and feed their indignation on their own uprightness (this is what is really meant by "righteous indignation"). It is a great relief for the moment and is about as useful or reasonable as to fix the responsibility for the late instability of St. Paul's dome upon the pedestrians in the London streets. As a matter of fact, from the most responsible members of the various Governments that have been in charge of this country's destinies for many years past, down to the least responsible person in these islands (you and me, and the likes of us) there is no one, able to read the newspapers and read between the lines, who has not been told (and thereby warned) year in and year out. In the shipping industry there are always flown at every port certain signals to warn ships as to the weather to be expected in that locality, and when there is likelihood of really bad weather, a cone is hoisted, indicating a storm which may reach gale force. Every Budget for years has been a storm signal and the cone has been hoisted over and over again. All of us could see, if we kept our eyes open or could read

the signs and realise what they meant, even if those who hoisted them did not always realise their full meaning, or perhaps even hoisted them unintentionally. It is not easy in our crowded occupations to keep our eyes and ears open. One of the disadvantages of our time is the extraordinary fullness of the lives we lead. There seem to be no moments of rest as we tear from one job to another, from one excursion to another alarm. We all go at the double, we all suffer from blood-pressure, we are all more or less out of breath, and we find it very difficult to collect our thoughts so that at any particular moment we can apply our minds, undisturbed, to something important. In fact, we have very little time to think at all. If we had more, and cultivated the habit more, we should see all kinds of things going on under our noses, some of which would interest us greatly, and some would undoubtedly alarm us. It is only when the swift-running machine into which our lives are drawn gets a choked carburettor, or steering is difficult because of a deflated tyre, that we become aware that something is wrong, and immediately lose our tempers with the machine, rather than blame ourselves for not having looked after it more carefully. When some big disaster occurs in which a large number of people are put on their beam ends, as in a shipwreck, no time is wasted by anyone in discussing whose fault it was. Everyone joins in trying to help those in authority to bring all to a safe conclusion, and they do this best by keeping quiet and cheerful, keeping each other's spirits up by an infectious desire to make a decent show in difficulties. A selfish or inconsiderate person may be much more dangerous to the well-being of the passengers than a leaky boat or a whole shoal of sharks. We often hear of those who take their pleasures sadly and who enjoy ill-health, but the thing that counts the most in tight places and awkward moments is the ability to take difficulties with a gay sobriety. Steadiness of mind and a game spirit are general characteristics of the English people, and in emergencies often serve a very useful purpose. There will probably be ample opportunity for their exercise in the difficulties of the present time. If the troubles we have to face were of a physical kind, we should make little of them, for are we not all grandly trained to avoid the dangers that await us at every street corner and every roundabout of traffic, and especially on the Great West Road? We have become all but bifocal from the sheer necessity to keep one eye on the coloured lights and the other on the pedestrian who practically asks you to run over him. We have become purposely oblivious to the white-sleeved arm of the policeman who tries to attract our attention to some transgression we have almost certainly committed, but which we have had no time to admit. We have passed by with an assumed innocence the detective lurking in the park, who is

trying to add our number to his collection of those who habitually exceed the speed limit on the only good roads in London. These, from the motorist's point of view, are excellent training. The pedestrian's point of view is obviously biased, and although there is something to be said for his alertness and his all but immortality, both of which are phenomenal, he can never be viewed complacently from the inside of a car. All this is well enough in avoiding physical harm, but too individualistic to be of much use when corporate behaviour is demanded. When depressing circumstances come about us, and difficulties amounting to a crisis stare us in the face, then all kinds of qualities and virtues come into play, the possession of which many may have been unaware, but the exercise of which comes as naturally as for young ducks to take to the water, or migrant birds to find their way without an A.A. guide. When everybody is in the same boat, so to speak, there arises an extraordinary tolerance and sporting fellowship which help everyone to carry his own load of trouble with an ease which he would find impossible alone. There seems to be a companionate humour which helps to make the wheels go round. The war produced thousands of cases of it, and they are among the glories of its history. It lies in us on something of the same foundation as our love of games and the spirit of sport. The delight to be up against things, to excel in hitting, or in resisting being hit, to run faster or to kick farther, to climb impossible precipices and to stand in places which have neither length nor breadth, that being the point of their enjoyment, to skate in the summer, to play tennis in the winter, to affect strange games—in stranger clothes—there is nothing really to be said for it except that it helps to produce the spirit which will face peril for fun and endure hardship as a pastime. If we play for the game's sake we always enjoy it and sometimes win into the bargain. If we can't take a licking with good grace, it is obvious we have still to learn the chief thing about games; and if we cannot win with becoming humility we are only laying up trouble for a future encounter. If we care only for our individual performance in a game, we ought to be, and probably will be kicked out of the team; when defeat in a game seems to us like the end of the world it is better that the end should come. I have come to the conclusion that my strong prejudice against golf is not that it is an old man's game, and therefore suited to me, but because every player has a ball to play with instead of, as in other games, all having to struggle with the same ball, and therefore come much more closely into contact with each other both in spirit and in truth; and this "one man, one ball" game causes the same species of vanity that attracts the solo performer. It is the same with fishing; if only fishermen all tried to catch the same fish it would be

much better for them, even if it were an embarrassment to the fish. But this is digressive; my only reason for speaking of the spirit of games is that, when we are all in a tight place, it is this kind of spirit that helps things along best and gives the greatest assistance to those who have the responsibility of solving them. As an example of the value of this, I can say from my own experience of a shipwreck that, on the night on which it was a question if or when we were to be rescued, there was more of good spirits (not liquids) shown by 300 people who were not allowed to go to bed at all, and more laughter and music, than ever there was on the ship that eventually picked us up and brought us out of the Pacific. It is in this spirit of "carry on" that great help is found and is also given; the well-set mind can stand all manner of shocks without losing its balance, and work is the best steadier of all. We can live down our troubles by living up to our responsibilities; these responsibilities we share with each other, even if our troubles are not all the same. You come back to-day to those sounds to which the Prince of Wales referred last term when he said the noises which could be heard in the vicinity of the Albert Hall, he took as evidence of the healthy life going on in the College. I believe our near neighbours feel rather dull in the vacations, and I gather that, in the laboratory next door, the silence of our orchestras, the College opera, and Mrs. Parker's dog causes the gases to burn with a more subdued light and with a gentler odour. You who are old hands will notice one or two changes, among which is the welcome opportunity of getting a bun and milk or some other light refreshment at any time of the day, and you will observe that some of the exam. tables at which your predecessors were wont to sit, struggling to find some answer to a simple question, are converted into tables for refreshment; all things work together for good, but I never found a better example than this; those who by chance sit at them will enjoy the experience of taking in nourishment where before they were giving it out. You who, in fine numbers, come to-day for the first time will, I hope, soon realise that this is a place where you can be happy if you will—where the fierce strife of sounds, so often to be heard, is indicative not of any animosity among the students, nor of brutality among the professors, but of the aspiration of the singers' souls towards higher things, and the determination of the instrumentalists to keep them for a little while longer with them on earth where, on the whole, it is safer. In spite of the world's troubles, and because of them, work hard—be cheerful—help each other—turn a happy face on things, even if you haven't got one. Adapt yourselves readily to suggestions which may make the way easier, play the game in the best spirit, and all will be well.

A DIAMOND DIGGING HOLIDAY

ONLY this morning in the Diamond Market of Berkley West (Where is that? On the Vaal, 25 miles from Kimberley)

I passed for a South African farmer, in spite of having shaved an hour previously. So there is little to show the other diggers that a Professor of Singing from the haunts of civilisation and respectability is amongst them.

You want a picture of the place? Imagine a heat as of hell-fire: that is the "atmosphere" of the picture. Landscape—just piles of old stones, dump heaps, with bare thorn bushes in between. Sky—serene and blue, with masses of white billows resembling snow too closely to be surveyed with patience for long, though they occasionally drop a few thousand hailstones as large as walnuts. There don't seem many diamonds in the picture, but in reality there is a beauty, just hidden by the thorn bushes and stone piles. It is the River Vaal. At the moment I'm sitting on the Cape Province bank, and if I raise my eyes I look upon the Transvaal bank where I could be in five minutes, but I'd rather not; it's hot enough here, and looks hotter there. I've drunk two gallons (of tea) already to-day; if I were working on the farther bank I'd drink the river dry, and so lose an after-work swim, which really and only makes life worth living. This is an experience I can wish all my friends: to step through the "claims" at 9.30 p.m. without a single rag on, feeling the warm night breeze on the sunburned skin, to slip into the river and float, while Cynthia gazes calmly down, not at all shocked, and the warm water caresses tired limbs. To enjoy it to the full, you must have picked and shovelled at the gravel face of a claim from 6 a.m. till 6 p.m., and even my enemies I wish no worse fate than *that*.

And what in Heaven's name does a singing teacher want to take his long vac. in such a fiery furnace for? For three reasons. One, health; two, experience; three—diamonds. Seated at a piano stool for 50 hours a week for 39 weeks in the year tends to many things—amongst others, an enlarged waistband. I calculate to take in six belt holes, with a corresponding increase in chest expansion during these four weeks. Experience of many things: of dust-devils and sandstorms, diamond digging and—I hope—finding, of superintending and on pay day paying a group of "boys," Kaffirs and Kaffir Chiefs (I have one, a stately old Satan, Macoma), Hottentot half-breeds, cunning little devils these, who try to try it on and get the sack for their trouble.

Experiences enough! Perhaps this is the best experience of the lot: to have worked, and kept a dozen boys working for a week;

to have collected a huge pile of sifted gravel; to have washed every handful of that heap, but to find not even one carat. Even if you find a stone, the ethics of the game are the same: 700 hours of strenuous labour to produce a gewgaw. However, I'm washing my heap on Monday, and I hope there are some "stones" there*, for this is an expensive game.

JOHN ANDREWS.

* We hope there were.—ED.

COLLEGE NOTES AND NEWS

FORTY-SEVENTH ANNUAL GENERAL MEETING OF THE CORPORATION

THE Forty-Seventh Annual General Meeting of the Corporation of the Royal College of Music was held at the State Rooms, St. James's Palace, on Tuesday, 14th July, 1931, at 12 noon, when His Royal Highness the Prince of Wales, President of the Royal College of Music, presided over a large gathering.

After the discharge of formal business, H.R.H. the President said:

My Lords, Ladies and Gentlemen, in moving the adoption of the Report, I would first like to congratulate the College on having secured Sir Ernest Palmer and Lord Blanesburgh as Vice-Presidents, and to welcome as new members of the Council Major J. J. Astor and Mr. Henry Charleton. It gives me pleasure to know that in these difficult times the activities of the College are fully pursued and that Concerts, Recitals, and Opera Performances show no abatement. I am interested to hear of the Midday Recitals, which are open to students of the many great Schools of Arts and Sciences in the neighbourhood of Prince Consort Road. These Recitals indicate a desire to share with others the good things which the College possesses. An occasional Orchestral Concert is given to children of the London County Council Schools in appreciation of the kind consideration shown by the Council towards Music. In this connection I would mention the assistance which Professor Buck gives in music to the London County Council and to the College. While condoling with the College on their loss of Dr. Adrian Boult, I would like to congratulate the B.B.C. on his appointment as Musical Director, and the College on the succession to him, as Conductor, of Dr. Malcolm Sargent. The Patron's Fund, now in its twenty-eighth year, fulfils its purpose with real success, and the Ernest Palmer Opera Study Fund has to its credit many productions, one of the chief features of which is the help given to British composers in this important side of their work. Mr. Cobbett's Chamber Music Prizes continue to stimulate both the composition and practice of this particular kind of work; and Colonel Fennell's prizes for students in the 'Teachers' Training Courses are looked upon with envy by those who do not belong to these particular classes. Mr. George Macmillan has done a service to musical research by generously defraying the cost of four complete catalogues of the very valuable music manuscripts in the College Library. Three of these catalogues are to be given to the British Museum, and to the Universities of Oxford and Cambridge. I am glad to know that the Queen has given a collection of miniature instruments to the College. It is there for everyone to see, even if it cannot be heard, and is called "The Queen's Band." Finally, I would remind you that in less than two years the College will celebrate its Jubilee. As President of the College I shall expect to

see that event suitably carried out. All the music-making resources of the College must be laid under contribution, so that the world may know that the first fifty years have been well spent. Meanwhile, the strange noises which are always to be heard in the neighbourhood of the Albert Hall I take to be an indication of the healthy and vigorous life led by the students of the Royal College of Music. I now move the adoption of the Report and Accounts, and ask Mr. Charles Morley to second.

Mr. CHARLES MORLEY seconded the motion.

H.R.H. the President then presented the following medals :—

The GOLD MEDAL, presented by Raja Sir Surendro Mohun Tagore, of Calcutta, in commemoration of the marriage of Their Majesties King George and Queen Mary (then Duke and Duchess of York) for the most generally deserving pupil of the year, to Fredericka V. E. Hartnell, A.R.C.M. (Scholar).

The JOHN HOPKINSON GOLD MEDAL, for Pianoforte Playing, to Kathleen M. Collins, A.R.C.M. (Exhibitioner).

The JOHN HOPKINSON SILVER MEDAL, for Pianoforte Playing, to Mabel Lovering, A.R.C.M. (Exhibitioner).

The CHAPPELL GOLD MEDAL for Pianoforte Recital, to Fredericka V. E. Hartnell, A.R.C.M. (Scholar).

[*Note*.—The CHALLEN GOLD MEDAL, for Pianoforte Playing, awarded to Jean A. Cotton, A.R.C.M. (Exhibitioner), will be forwarded to her in Canada.]

G.R.S.M. (London)

THE NEW MUSICAL DEGREE OF GRADUATE OF THE ROYAL SCHOOLS OF MUSIC, LONDON

"A JOINT COURSE for the training of Music Teachers has been instituted by the Royal Academy of Music and the Royal College of Music. It has been approved by the Board of Education and for the purposes of the requirements of the Burnham Scale carries with it the status of Graduate (Pass Degree)."

This, the opening sentence of the syllabus for the G.R.S.M., London, explains in official language the purpose of the new Course which was inaugurated in September, 1930. But it needs some imagination to read between those rather inhuman lines and form an idea of the amount of time and trouble spent in negotiation, of the delicate diplomacy between the two Institutions and outside authorities such as the Board of Education and the Burnham Committee, and also between the two Institutions themselves before the Course could become a fact.

The Burnham Scale affects the interests of all those who are taking up teaching as a profession. It represents a scheme to stabilise the salaries paid to teachers, and, having ranked them according to their different qualifications in different categories, to evaluate their services by means of a scale of payment.

There is no space here, though it would be of some interest, to comment on the ethics of the decisions which the Burnham Committee reached when it was first instituted. At all events the Burnham Scale differentiates between men teachers and women teachers, between the trained and the untrained, the experienced and the inexperienced, and particularly between the teachers of Graduate and Non-Graduate status. Graduates receive in salary about 20% more than Non-Graduates, with an annual rise in income of £12 as compared

with the Non-Graduate £9. It is, therefore, obviously an advantage to rank as a Graduate.

For some little time there have been in existence two musical degrees, awarded by the R.A.M. and R.C.M. respectively, which give Graduate status; one is the Academy degree of A.R.A.M., the other is the College's G.R.C.M. Both these insist on certain high musical qualifications plus a general education qualification, *but* they are only awarded at the discretion of the Governing Body at each Institution to students of special distinction. It was therefore thought desirable to provide a degree in the teaching of music for which students could qualify of set intention and which would be granted them automatically if they fulfilled all the necessary conditions and passed the necessary examinations.

Inevitably every teacher should show some sign of a good general education, hence candidates for the G.R.S.M. must have passed some sort of School Certificate Examination before they can be admitted to the Course.

Secondly: Schools and Education Authorities have always had a respect for those who have studied for some period *within* an Institution—or University—in preference to those who take degrees or diplomas (where that is possible) from outside. The minimum period of three years, which the "G.R.S.M.'s" have to spend at either the R.A.M. or R.C.M., corresponds with the "residence" which undergraduates have to put in at the Universities.

Thirdly: Graduates must certainly possess a diploma—the L.R.A.M. or A.R.C.M.—which vouches for their ability to play some instrument and which should be the fruit of their three years' individual study of music.

And, lastly, they should be qualified in some special way to *teach* Music; this demand is satisfied by the Joint Training Course which they go through in their third year. This was the chief innovation in the Graduate Course.

The first two of the three years are spent by the students in pursuing the ordinary curriculum of their particular Institutions. But in the third year, while continuing their lessons in their principal studies, they also do an arduous Training Course. For this they all attend lessons and classes given by professors at *both* Institutions, and they have a chance to experience the atmosphere and ideas of the Royal School of Music to which they do not belong.

One good result of this arrangement is the variety of ideas and points of view that are presented to the students and the necessity which arises for them to make up their minds about methods and to discriminate between them. All this has an intrinsic value, but the fact that their training has been supervised by well-known teachers from *both* Institutions, and the fact that, by passing the final examination in teaching, their degree has been signed and sealed with the approval of both these Schools of Music (which are also allied through the Associated Board in the cause of improving the general standard of musical education) these facts add prestige to the Graduates in the eyes of the world and give them a distinct commercial advantage as teachers.

The Burnham Scale has been adopted by the local Education Authorities; that is to say it is the scale paid to all those who teach in Elementary, Central and County Secondary Schools, and, as a convenient scale, it has been widely adopted by other schools. The nature of the special training in teaching which these Graduates receive should, therefore, bear reference to the demands which the County Secondary and other public schools make of their music teachers. In those schools in which music flourishes an all-round equipment is more useful than a specialised training in one subject and the Joint Course accordingly tried to supply this need. But in many of these schools Class Work in Music—for example Class Singing, Aural Training, String Orchestras and Coaching for Music as a subject in General School examinations—has precedence of Instrumental

work. The reason for this is that Instrumental lessons are often an "extra" paid for by the parents. One hopes that the day will come when music will be so much regarded as an essential of a liberal education that instrumental music will become an integral part of the school curriculum, and that then all those children who have any aptitude will be able to learn an instrument without the payment of extra fees. At present, however, in many county secondary schools Class Singing is the only musical subject taught; hence in the Joint Course and its final examination much emphasis was laid on Class Teaching.

During the year of the Training Course the students had to do the practical teaching of children, which for five years has been a salient feature of the College's ordinary Teachers' Training Course.

The final examination was held in July this year. Sir Henry Hadow set two three-hour papers, containing a wide choice of questions which were like wolves in sheep's clothing, simple only at a first glance, for their simplicity covered deep intellectual implications and gave scope for abstract thinking and theorising as well as for the exhibition of concrete knowledge and common sense. Each candidate also had the ordeal of a Viva Voce, in which she had to give practical lessons in Instrumental and Class teaching in front of the Principal, the Director and Sir Henry Hadow, and to answer every sort of question on every aspect of teaching.

E. ANGELA BULL.

LAST term there was a Derby "Sweep," a tennis match, the beginnings of the tennis tournaments, and no dance, so that there is not so much to record in the way of "Social Events" as there usually is at this time of year. However, the Derby "flutter" and tennis match were sweeping successes, the "groundsmen" continued to sweep the tennis court on Tuesdays and Fridays (when fine—he was therefore not seen very often), and the dance committee—if any—had no need to sweep any floors.

THE Ladies' Lawn Tennis Match took place on June 2nd, at Blackheath, and was against St. Christopher's College. This is the first match of its kind—we hope it is the forerunner of many others—and it was played on grass. The College "six" secured an easy victory, winning by 33 games to 12, each of the three matches consisting of 15 games. The R.C.M. team consisted of Misses Duder (Capt.), Purves, Stevenson, Edmonds, Street, and Warburg.

THE annual tennis tournaments were held up by the rather belated arrival of the court-repairing materials and the surface experts—the court had become very rough and loose, and therefore difficult to play on. The British workmen kindly consented to deliver the stuff about two weeks before term finished with the result that the court was "under repair" at the end of term instead of at half-term.

The tournaments therefore were left unfinished with the inevitable "to be continued in our next." At the moment of writing the second round of the Ladies' Singles is only just about completed, and as the entry is a fairly large one, there is still some way to go, and as yet we cannot even predict the likely semi-finalists. The pity of it is that several competitors left at the end of last term and have therefore had to scratch. Miss Cattell, the holder of the Norris Cup and winner for three successive years, is not competing this year, having left College. Several new players are showing good form.

The entry for the Men's Singles was naturally a smaller one, and the semi-finals have now been reached, the four players to reach that stage being J. Whitehead (last year's winner), V. Harding, O. H. Peasgood, and R. W. Nicholson.

The full results will be recorded in the next number of the MAGAZINE.

THE number of tickets sold in the College Derby "Sweep" this year was 506, an increase of five on last year. The favoured folk who drew the first four horses were Miss Margaret Rees, Mr. Manning, Miss Hilda Corlette, and Mrs. H. Willey, and each received a substantial prize.

THE Ladies' Hockey season promises to be a full one—if the number of fixtures is any criterion—and we hope it will be equally successful. Anyone interested should communicate at once with Miss E. Collier, the captain. The Club is apparently in a happy position financially, and offers, unperturbed by entertainment taxes, an added attraction to its present and would-be members—a 33½ per cent. reduction in its annual subscription, which is now only 5s.

R.W.N.

L.I.F.C.U.

THE Midsummer Term with its numerous activities is a difficult one from the L.I.F.C.U. point of view. Nevertheless two special meetings were held which were much appreciated; the respective speakers were Captain McCormack and Miss Burton, of Ridgeland College, Wimbledon.

Captain McCormack illustrated his subject with some amusing Army anecdotes; Miss Burton's address was directed mainly to those to leave College.

MOYRA H. HUNTER, Hon. Secretary.

THE ROYAL COLLEGIAN ABROAD

At the International Festival for Contemporary Music held in Oxford and London from July 21st to 28th, three works by Collegians were performed. Goossens's second sonata for violin and piano was played at the second chamber concert in the Sheldonian Theatre at Oxford by Mr. Albert Sammons and Mr. William Murdoch. Mr. Constant Lambert conducted his "Music for Orchestra," and Dr. Adrian Boult conducted Dr. Vaughan Williams's *Benedicite* at the London Concerts. Dr. Vaughan Williams's ballet *Job* was also performed at Oxford under Mr. Constant Lambert's baton. Dr. W. H. Harris opened the festival by conducting a programme of Old English choral music, and at a subsequent performance of choral music in the Cathedral played an organ sonata by Sowerby.

At the Promenades last summer, a whole evening (August 27th) was devoted to works of Dr. Vaughan Williams, at which *Flos Campi* was conducted by the composer, the London Symphony was performed, and the "Songs of Travel" were sung by Mr. Keith Falkner. At the British Composers' Concert on September 10th, Goossens's Four Concerts, Holst's *Perfect Fool* ballet music, two songs from Boughton's *The Immortal Hour*, Lambert's *The Rio Grande*, and Coleridge Taylor's "The Bamboula" formed a substantial part of the programme. At a later concert (September 24th) Mr. Holst's "The Planets" was conducted by the composer, and Miss Helen Perkin played Mr. John Ireland's piano concerto. Other works by Collegians played during the season included an aria from Dr. George Dyson's *The Canterbury Pilgrims*, an aria from Parry's *Judith*, Bliss's *Mélée Fantastique*, Vaughan Williams's *Benedicite*, and Howells's "Procession." Among the pianists who played concertos were Mr. James Ching (Bach), Miss Kathleen Long (Mozart), Mr. Cyril Smith (Beethoven No. 2), Mr. Frank Merrick (Mozart). Mr. Angus Morrison played the piano part in *The Rio Grande*. Other Collegians who played concertos are Mr. Aubrey Brain (Mozart's horn concerto), Mr. Herbert Ellingford and Mr. Thalben Ball (organ), Mr. Robert Murchie (flute), Miss Thelma Reiss Smith (Elgar's violoncello concerto). Mr. Bernard Shore played the viola part in *Flos Campi*, and Miss Isolde Menges played the two Romances at the

last Beethoven concert. Singers included Miss Sylvia Nelis, Miss Sybil Crawley, Miss Olga Haley, Miss Clara Serena, Mr. Trefor Jones, Mr. Leyland White, Mr. Keith Falkner, and Mr. Stuart Robertson.

The Three Choirs Festival was held this year at Gloucester. The conductor was, therefore, Mr. Herbert Sumsion. Two new works by Collegians were introduced: Holst's *Choral Fantasia* and Robin Milford's *A Prophet in the Land*. Other College composers who were represented in the programmes were Parry, whose organ works were the prelude to the opening service of the Festival; Holst by his *Hymn of Jesus* and by his orchestral transcriptions of Bach's *Fugue à la Gigue*; Vaughan Williams by his *Job* suite and *The Lark Ascending*, played by Mr. W. H. Reed, who also led the London Symphony Orchestra throughout, and by the song cycle *On Wenlock Edge*, sung by Mr. Steuart Wilson, with Miss Jean Hamilton at the piano; R. O. Morris by his *Sinfonia in C*, and Herbert Howells by his song cycle, *In Green Ways*. Of the principal soloists, only Mr. Keith Falkner and Mr. Leon Goossens were Collegians.

On May 11th, 1931, the Entente String Quartet, which contains three old Collegians, Cecil Bonvalot, Dorothy Churton, and Edith Churton, broadcast the first performance of Gordon Jacob's second String Quartet, in D minor.

The annual dramatic performance of *Hiawatha* was given by the Royal Choral Society in the Albert Hall during the fortnight commencing June 8th. Dr. Sargent was assisted in the conducting by Mr. Foster Clark. Among the principal singers were the following Collegians: Miss Elisabeth Aveling, Miss Phyllis Evans, Miss Olive Hewmingway, Miss Doris Banner, Mr. Leyland White, Mr. Leonard Willmore. Mr. T. C. Fairbairn was the producer of the spectacle, and Mr. Muir Mathieson assisted with the lighting.

A Ballade for two pianofortes by Maurice Jacobson was played at a recital at Grotian Hall on June 9th, when Miss Robin Rate conducted the London String Orchestra in the accompaniments of concertos for two pianos by Bach and Mozart.

At the Society of Women Musicians' summer concert on July 11th, a quintet for strings in two movements by Elizabeth Maconochy, and a string quartet in D minor by Mabel Saumarez Smith, were played by the Kendal Quartet. Miss Saumarez Smith was too ill to be present, and has since died (October 8th), to the great regret of R.C.M. Union members who knew her. An obituary notice will appear in the next number of the MAGAZINE.

A concert of compositions by Brian Easdale (R.C.M.) and Herbert Murrill (Worcester College, Oxford) was given at Wigmore Hall on July 1st. Five poems for speaking voice, flute, clarinet (played by Mr. Wilfrid Kealey), violin, viola (Mr. Adolph Borsdorf), violoncello, and pianoforte were recited by Miss Joan Adeney Easdale, whose volume of verse is reviewed on page 97, to her brother's music. The string trio, which won the Cobbett Prize this year, and a song cycle were also included in the programme.

For Sir Nigel Playfair's revival of Congreve's *The Old Bachelor* at the Lyric Theatre, Hammersmith, on September 18th, the music written by Purcell for the original production of the play in 1693 was arranged by Mr. Thomas Dunhill. The string players during the run included two old Collegians, Miss Gwen Higham and Miss Leila Andrews, and Mr. Dunhill played the harpsichord.

Mr. W. E. Whitehouse's book, "Recollections of a Violoncellist" has been included in the list of the Journal of the International Musical Society (*Acta Musicologica*) for circulation abroad, and a French translation has been made.

A third Summer School of Chamber Music under the direction of Mr. Ivor James was held at Bangor from 22nd August to 5th September. The numbers reached 224, as compared with 163 the previous year and 99 students at the first school.

LONDON

At the Faculty of Arts on May 4th, a concert of Chamber music was given, at which Miss Rose Morse sang a group of English songs and Sonata No. 2 for violin and piano by John Ireland was played.

At a Guild of Singers' and Players' concert at the Wigmore Hall on May 11th, Miss Jean Hamilton, Miss Marjory Harrison, and Miss Anne Wolfe were the performers. The programme included "Four Hymns" by Vaughan Williams, with viola obbligato.

On May 28th, at St. Peter's Hall, Wandsworth Common, a recital of works for two pianos was given by the Misses Ethel Pearce and Irene Kohler; songs were sung by Miss Margaret McArthur.

The Rowena Franklin String Quartet, in which the Misses Rowena Franklin, Dorothy Everitt and Edith Lake are old Collegians, played Vaughan Williams's Quartet in G minor as one of the items at their concert at Wigmore Hall on June 5th.

Mr. J. Campbell-McInnes, during his visit from Canada, sang folk songs at Cecil Sharp House for the E.F.D.S. on June 4th, and gave a vocal recital at Wigmore Hall on June 17th.

At the Grottrian Music Society's concert at the Grottrian Hall on June 28th, Mr. Cornelius Fisher and Mr. Sidney Harrison played works for two pianos, and Miss Audrey Piggott played violoncello solos, accompanied by Miss Dorothea Aspinall.

A recital was given by Canadian artists at the Wigmore Hall on July 22nd in aid of the Westminster Housing Association. Mme. Sarah Fischer and Mr. Leslie Holmes contributed groups of songs.

Mrs. Stansfield Prior has for ten years past organised chamber concerts in connection with Eltham and Plumstead Literary Institutes, and has arranged for an eleventh season. During that time, many Collegians have taken part in the programmes, and among the works performed have been Frank Bridge's string quartet in E minor, T. F. Dunhill's piano quartet, and Ireland's A minor violin sonata.

VIOLONCELLO RECITALS.

On June 1st at the Wigmore Hall, Miss Kathleen Long played with Mr. Antoni Sala a programme of sonatas for violoncello and piano.

On June 2nd, at Leighton House, Mr. Maurice Hardy and Mr. Leonard Isaacs gave joint violoncello and pianoforte recitals.

On June 16th, Miss Marjorie Edes played violoncello solos at the Guild of Singers' and Players' concert at the Wigmore Hall.

On June 22nd, Miss Silvia Pearce gave a violoncello recital, assisted by Mr. Geoffrey Corbett at the New School of Music, Westbourne Grove.

LECTURES.

On May 28th at the Grottrian Hall, Mr. Graham Carritt gave a lecture-recital on Modern Spanish Music. His programme included works by Albeniz, Granados, Falla, Debussy, and Ravel.

At the Board of Education "Refresher" course for Elementary Teachers, held at Oxford in July, Dr. Buck, Dr. Dyson, Dr. P. A. Browne, and Mr. Frank Howes were among the lecturers.

At the Board of Education "Refresher" course for Secondary teachers, held at the College in August, Mr. C. Thornton Lofthouse and Dr. George Dyson were among the lecturers.

At the Summer School organised by the Federation of Musical Industries held at Oxford in August, Dr. Boult lectured on "Conducting," and Mr. Reginald Jacques on "Choral Singing"; Mr. Jacques also conducted a hymn-singing in the Sheldonian Theatre.

Mr. Frank Howes lectured on "British Folk-Song," at the Summer School for foreign students held at Oxford in July, and on "The Romantic Movement" to the University Tutorial Classes Summer School.

Mrs. Stansfield Prior gives a weekly lecture-recital at Plumstead and at Eltham.

PROVINCIAL

Wycombe Abbey School has the following old Collegians on the staff: Miss Eleanor Reynell, Miss Mabel Mason, Miss C. V. Haycock, Miss M. Marriott, Miss Georgina Rubel, and Mrs. Carter (Amabel Marshall).

At the Aquarium, Brighton, Mr. Jasper Rooper conducted his "Steadfast Tin Soldier" Ballet music at a British composers' concert on March 23rd.

At the University of St. Andrews on April 25th, a pianoforte recital was given by Miss Ruth D'Arcy Thompson for the Active Contemporary Music Society, and on May 25th she gave a recital in the Oak Hall, Edinburgh.

Mr. Graham Carritt gave lecture-recitals on modern music on May 17th at Maltman's Green, Gerrard's Cross; on June 17th at the Girls' County School, Colchester; and on July 14th, with Miss Rose Morse, at St. Winifred's, Eastbourne.

At Reigate on June 5th, Miss Haidee Boyd's pupils gave a violoncello concert at St. Mark's Lecture Hall.

At Belfast, on May 29th, Mr. A. E. F. Dickinson conducted an orchestral concert at the studio of the B.B.C., and included in his programme Vaughan Williams's "Pastoral" Symphony.

The C.U.M.S. gave a choral and orchestral concert in the Guildhall, Cambridge, on June 12th. The programme included "The Lark Ascending" by Vaughan Williams, and unaccompanied part-songs by Parry and Stanford. The solo violin part in "The Lark Ascending" and in Bach's Fourth Brandenburg Concerto was played by Miss Bessie Rawlins. Dr. Rootham conducted. The C.U. Madrigal Society, under the direction of Mr. Ord, gave a concert in King's College Hall on June 9th. This concert was to have taken place on the river under King's Bridge, but weather prevented.

At Bishop's Stortford College, Dr. A. F. Barnes gave an organ recital on June 13th to raise funds for new music rooms.

The West Sussex String Players, conducted by Mr. Norman Demuth, played on July 9th at Chichester Cathedral, and on July 10th in the Parish Church, Bosham.

ABROAD

AUSTRALIA.

At Kelvin Hall, Melbourne, Victoria, on April 8th, 9th and 10th, the Association of Music Teachers held their first annual conference, at which Prof. Heinze spoke on "Chamber Music," and Mr. Fritz Hart on "Creative Music."

CANADA.

During the past two years, Mr. Stanley Bulley, organist at Christ Church Cathedral, Victoria, British Columbia, has given several recitals and concerts. The principal work performed was Bach's *Christmas Oratorio*; other items have been Parry's *Elegy*, Stanford's *Prelude in D minor*, and some of his *Bible Songs* (*Song of Wisdom*, *Song of Battle*, *Song of Trust*), the motet "Glorious and Powerful God," Vaughan Williams's "Three Choral Preludes," Rutland Boughton's "The Dead Christ," and "Two Psalms" by Holst. Mr. Bulley has also lectured on "The Approach to Modern Music," "English Church Music," and "Madrigals."

Mr. Harold Samuel and Mr. Plunket Greene adjudicated at the Victoria Musical Festival last spring, and gave a joint recital.

EUROPE.

On April 24th, at the Section Française des Amitiés Internationales, Paris, Mr. Clive Carey gave a lecture recital of English, Scotch, Irish, Canadian, and Red Indian folk-songs. At a private concert on the next evening, Mr. Carey introduced in the course of a cosmopolitan programme, Moeran's setting of poems by James Joyce. At concerts in Berlin and some of the principal towns in Scandinavia and Holland, he has included British folk-songs in his programmes.

SOUTH AFRICA.

The Bloemfontein Music Club gave a concert on August 19th at which Mr. Basil Allchin, who was piano examiner for the Cape University examinations, was the guest of honour. The Misses Gertrude and M. M. Hobday played Brahms' Sonata for piano and violin in D minor, and amongst the items on the programme were Frank Bridge's Phantasie in C minor for piano, violin, and violoncello, in which Miss Gertrude Hobday took part, also Coleridge Taylor's songs "O Praise Me Not" and "Eleanor."

Mr. Howard Hadley was at Bloemfontein in August to examine the Licentiate candidates (U.L.M.) for piano, and Mr. Walter Ford examined the singing candidates.

At Grahamstown on September 21st, 22nd, and 23rd, Mr. John Andrews produced Gluck's *Orpheus*. The principals and the ladies of the chorus and ballet were chosen from among the students of the Grahamstown Training College. A number of keen gentlemen belonging to the city supplied the tenor and bass of the chorus. Mr. Andrews hopes to form a permanent choral society in Grahamstown from this nucleus. At Durban Dame Clara Butt gave a concert in March. Mr. Dan Godfrey, junr., is conductor of the Durban Municipal Orchestra. The Westminster Glee Singers, of which Mr. Edward Branscombe, an old Collegian, is a member, also came to Durban during their South African tour.

UNITED STATES OF AMERICA—CINCINNATI.

Mr. Eugene Goossens was elected Musical Director of the Cincinnati May Music Festival in 1930. Among the works performed last May were: Brahms' "Requiem," Bach's "Phœbus and Pan," Mahler's Symphony No. 8, Pierné's "The Children's Crusade," Delius's "Sea Drift," and Honegger's "King David."

APPOINTMENTS

DR. A. F. BARNES has been appointed conductor for the coming season of the Herts Free Church Choir Festival, which will take place in March, 1932.

MISS ISOLDE MENGES has joined the R.C.M. staff.

MR. LESLIE WOODGATE has been appointed assistant chorus master to the B.B.C., and MR. CYRIL DALMAINE to be on the musical staff in the post formerly held by Mr. Woodgate.

BIRTH

WADHAM.—On June 5th, 1931, to Mr. and Mrs. Giles Wadham (Blyth Martin) a son, Vivian Hugh Anthony.

MARRIAGES

LONG—EVENS.—On June 4th, 1931, at St. Stephen's Church, Dulwich, 2nd Lt. A. H. Long to Miss Phyllis Evens.

WARDE—ALLSOM.—On July 25th at St. Mary's Church, The Boltons, Kensington, by the Rev. R. A. Waddilove, Philip Brougham, only son of Dr. and Mrs. W. B. Warde, of Bramley, Surbiton, Surrey, to Frances Ivy Whitley, only child of Dr. and Mrs. Allsom, of St. Patrick's Place, Cork.

LOWEY—YARWOOD.—On July 30th, 1931, at Holy Trinity Church, Southport, William James Lowey to Alberta May Yarwood.

HINTON—HALL.—On September 2nd, 1931, at the Parish Church, Kingston-on-Thames, by the Rev. L. H. Lang, James Edward Alban, second son of Dr. and Mrs. H. J. Hinton, of Heytesbury, Wilts, to Betty Miriam, only daughter of Mr. and Mrs. Gideon Hall, 211, Park Road, Kingston Hill.

The organist was Mr. Richard O. Latham, of St. Martin's, Ealing, an old Windsor solo boy. The bridegroom was one of Sir Walter Parratt's last pupils at College. For the last thirty or forty years, the organists at Kingston Parish Church have been pupils of Sir Walter Parratt; Mr. Lancaster, Mr. Peppin, Dr. Buck, Mr. Belcher, and Dr. Percy Alderson. The last-named has played there since 1893.

DEATHS

HICKOX.—On August 7th, 1931, Walter Herbert Hickox, D.Mus., for forty-two years organist of St. Philip's Church, Kensington.

[Born in Kensington in 1872, Dr. Hickox received his musical education at the G.S.M. and at the R.C.M. He became an F.R.C.O. in 1894, and took his B.Mus. degree at Queen's College, Oxford, in 1907, and his doctorate at Dublin in 1909.]

PARRATT.—On May 28th at Windsor, Lady Parratt, widow of Sir Walter Parratt. Their sixty years of married life began in 1864, and ended with Sir Walter's death in 1924.

THE R.C.M. UNION

GIFTS TO THE UNION

THE Union, which has owed so much in the past to the friendship and support of members of the Council, was the fortunate recipient last June of two gifts which were of the utmost assistance in bringing it through a year in which expenses have been particularly heavy. Sir Ernest Palmer generously gave a donation of £10 to the general funds, and Mr. George Macmillan again presented the flowers for the Union "At Home." It is difficult to express in a few words the very great gratitude the Society and its Hon. Officers feel for this kindness and true help.

UNION "AT HOME"

There was but one fixture last term, viz., the Union "At Home," which took place on Thursday evening, 25th June. Only two things shall be said of it. 1. It was an unqualified success, and to everyone concerned in the programme and arrangements unqualified thanks are due—the artists, Mr. Macmillan, and the R.C.M. staff, with whom must be associated *pro hac vice* Mrs. Flowers, who helped Lena and her assistants in the catering arrangements. 2. An account appears elsewhere in the MAGAZINE from the witty pen of Mr. Aveling.

GENERAL NOTICES

Special R.C.M. Christmas cards will be obtainable from the Union as last year.

In addition to the blazers, neckties and badges in the Union colours already on sale, silk scarves (price 13/6 each) and woollen scarves (price 6/9 each) in the Union colours, will shortly be ready and on sale in the Union Office. Postage extra.

SUBSCRIPTIONS

Subscriptions to the Union fall due on 1st October, and are as follows:—

For Present Pupils of the College, and for two years					
after they cease to be Present Pupils	...	...	...	5/-	per annum
Past Pupils and others	...	...	...	7/6	"
Foreign Members	...	...	...	3/-	"
Life Membership Subscription	...	...	...	£5	

MARION M. SCOTT, *Hon. Secretary.*

THE "AT HOME"

HAVING acted as a conspirator at the Union "At Homes" for many years, the present writer, that is, I (to the nethermost Buffet with this third person business!) have been promoted by the Editor from First Murderer to Distinguished Critic (as though by an Irishman's rise), with instructions to write up the last "At Home"; to a journalist like myself this is of course a mere *bagatelle*, though I have had to *repolisse* my classics for the occasion, as my fellow critic of the *Daily Mail* might say.

Now, as to this function, you are all agog to learn my considered opinion, as the *Morning Post* might say; so without further ado, I will tell you that it was a tip-top evening, though tonally quite unorthodox. The old sharply defined labels, "serious" and "comic," had been discarded for a gently progressive evolution, which guided us alluringly through finely organised balance on to the light-hearted, and so to the outrageously frivolous that neither gave nor asked for mercy.

The proceedings opened with Mr. R. O. Morris's highly engaging and stimulating Concerto Piccolo for String Orchestra, with Mr. Arthur Bliss, Miss Dora Garland and Miss Jessie Stewart as protagonists; and never shall I forget the awe-inspiring scene when the performers of this most English work, all appropriately dressed in national costume, raised their bows and flung their challenge to the audience; "Morrisuri te salutant," as *Punch* might say. No wonder that a spontaneous ovation from the spell-bound listeners was inevitable, the soloists acknowledging the plaudits in accordance with the best traditions of College Concert deportment.

A further stage of animation was reached by Mr. George Baker,

whose Gilbert and Sullivan records are household words; "Am stillen Herd," as the *Sunday Times* might say. His diction was a lesson to all, even to singers if they needed one, and the old tunes were a joy to the Tory back-numbers, as the *Star* might say. And so, ever progressing, we found ourselves in the weltering swirl of Mr. Constant Lambert's "Rio Grande," the performance being a veritable *tour de force* and *feu de joie*. So soul-shattering and crowd-compelling it was, that it swept through the room like an aerial Juggernaut, leaving the audience intoxicated, as the *D.T.* might say, completely winded and gasping for sandwiches. To me, to whom it was quite new, it was the finest performance of the work that I had ever heard, though I should have preferred one drum passage (fourth bar, page 23 of score) to have been played on the more familiar hyper-chromatic plagiaulos for which it was obviously intended, as the *Observer* might say.

An interval spent, not too wisely, among the ices and straw-berries, does not conduce to a coherent account of the second half of the programme, so I must content myself with impressions of a monster orchestra, and a host of Favourites whose intonation was secret as the ballot. There were "Butter-tweet" (Margaret McArthur) such a *rara avis*, roaring as gently as a sucking dove; a Student (Dorothea Aspinall) with scales *au bout des ongles*; a sad* pianist (Mr. Ivor James), in the forefront of every down-beat; "Albert Hall," the Violinist (Beresford Verity), whose dress-clothes and bow-arm would have delighted the great Achilles himself; Programme-sellers (Jackson and Toby), two Babes in the Hollywood: fitful glimpses of Ronald Onley (or was it our own Mr. Goldie?) perpetually peripatetic, with "non solvitur ambulando" written across his heart; a troublesome old lady (Elisabeth Aveling), a feminine "pius Æneas," creating a scene in the audience to annoy the usurpers on the platform who had supplanted her parent; Alan Gordon-Brown, George Hancock, Howard Hemming, Laurence Hudson and Roderick Lloyd also ran, as the *Sporting Life* might say.

Of major attraction was the great Dr. Tanz, *anglice* Tom Dance, a fine pre-war Lieder singer, with more appearance than voice, happily suggesting the *entente cordiale* by singing a Scottish song in German. His version, given here, was the joint effort of everyone in College, except, apparently, the Professor of German:—

Der maxwelltonschen Ufer
Frühmorgentaues Pracht,
Vernahm wie Annie Laurie
Mir Liebes-schwur gemacht.

* Sad indeed! His wife (see list of Orchestra) used to be "Just, Hel," at College.

Mir Liebes-schwur gemacht,
Vergessen nie will ich,
Das für süsse Annie Laurie
Ich selbstvermödr'te mich.

Tautröpfchenweise fallen
Die Füße, Feën gleich,
Wie Sommerwindesseufzen
Die Stimme süß und weich.
Die Stimme süß und weich
Ist die ganze Welt für mich,
Und für schöne Annie Laurie
Ich selbstvermödr'te mich.

Greatest of all was the Conductor (Ralph Nicholson), Protean and Procrustean, adapting form and stature to impersonations of all the Conductors known in Natural History ; as Dr. Sargent, he presented a truly superb figure of irreproachable proportions, vital, vivid, heroic ; as he brandished his wand I could only murmur (perhaps with *The Times* Literary Supplement) "*Arma virumque cano.*"

With some knowledge of the difficulties and problems of these entertainments, I should like to congratulate Mr. Nicholson both on his inventiveness and on the admirable organisation which enabled complicated machinery to run as smoothly as though it had been working for months instead of hours snatched from Common Room teas. His efforts, both as author and producer, were hugely enjoyed and were the delight of a great gathering of fair women and brave men, the *élite* of the musical *cognoscenti*, who applauded him to the echo in their countless *hoi polloi* (as I hope *The Times* will never put it).

CLAUDE AVELING.

PROGRAMME

PART I

1. CONCERTO PICCOLO for Two Violins and String Orchestra . . *R. O. Morris*
DORA GARLAND (Mrs. Harold Darke), JESSIE STEWART.
Conductor : ARTHUR BLISS.

2. FOUR FRIVOLOUS SONGS—

- | | |
|--|-------------------------------|
| a. "Old Mother Hubbard" | <i>Victor Hely-Hutchinson</i> |
| b. "Sing a Song of Sixpence" | <i>Herbert Hughes</i> |
| c. The Captain's Song (<i>H.M.S. Pinafore</i>) | } <i>Arthur Sullivan</i> |
| d. The Lord Chancellor's Song (<i>Iolanthe</i>) | |

GEORGE BAKER.

At the Piano : CECIL BELCHER.

3. "RIO GRANDE" *Constant Lambert*
(For Male Alto, Small Chorus, Two Pianos and Three Batteries of Percussion).

Alto : JAMES WHITEHEAD.

Pianists : ARTHUR BENJAMIN and EDWIN BENBOW.

Percussion : IRIS LEMARE, GORDON JACOB, GUY WARRACK.

Conductor : CONSTANT LAMBERT.

PART II
A GRAND PRIVATE FULL DRESS
CONCERT REHEARSAL PERFORMANCE

1. OVERTURE

2. ARIA

BUTTER TWEET (The famous New Zealand Bell(c) Bird)

3. VIOLIN CONCERTO *Bach*
R. ALBERT HALL (By courtesy of the Kensington Gore Gas Co.)

4. TANZ

ONLY APPEARANCE. (Late of the Kilburn Koralgebouw Gesellschaft)

5. VARIATIONS for Piano and Orchestra

PACHEWSKI

Conductor : DR. SARG BEECHBAUMER.

Characters (in order of disappearance) :

Butter Tweet	...	...	...	...	...	MARGARET MCARTHUR
Albert Hall	...	...	...	...	...	BERESFORD VERITY
Tanz	...	...	...	...	...	THOMAS DANCE
Pachewski	...	...	...	...	...	IVOR JAMES
Sarg Beechbaumer	...	...	...	...	...	RALPH NICHOLSON
Mr. Brassie (orchestral secretary)	...	...	...	...	...	RONALD ONLEY
An Old Lady	...	...	...	...	...	ELISABETH AVELING
An Attendant	...	...	...	...	...	ALAN GORDON-BROWN
A. French (a carpenter)	...	...	...	...	...	GEORGE HANCOCK
A Piano Student	...	...	...	...	...	DOROTHEA ASPINALL
An Organist	...	...	...	...	...	LAURENCE HUDSON
At the Cymbals	...	...	...	...	...	HOWARD HEMMING
Programme Sellers (pupils of Garba Greto)	...	...	...	...	...	{ BETTY JACKSON
Another Attendant	...	...	...	...	...	{ KATHLEEN TOBY
						RODERICK LLOYD

Dresses arranged by Mrs. GOTCH.

Tanz's Music by HERBERT HOWELLS.

Wigs by Bert. Tuning Fork by Carter Paterson.

Wind by Short Blasts. Money Back by Return.

Orchestra by Kind Permission of the A.B.C. Wrong Notes by Mistake.

PRODUCER : RALPH NICHOLSON.

ORCHESTRA

First Violins : Lena Mason (Mrs. Woodgate), Seymour Whinyates, Molly Blower, Nora Ford, Beresford Verity, Albert Curran, Peggy Rees.

Second Violins : Madge Dugarde, Elsie Dudding, Freda Mackenzie, Alan Bartlett, Millicent Silver, Eric Freeman, Margot Stebbing.

Violas : Rebecca Clarke, Anne Wolfe, Muriel Hart, Veronica Gotch, Beryl Blunt.

Violoncellos : Ivor James, Helen Just (Mrs. Ivor James), Edith Churton, E. Ivimey-Martin, Audrey Piggott, A. P. Nifosi, Gladys Corlett.

Double Bass : Charles Cheeseman.

Chorus : Jane Vowles, M. Rees, Thelma Bowles, Grace Bodey, H. Rickard, I. Jeeves, R. O. Lutnam, Morgan Jones, R. Lloyd, A. Bunney.

CORRESPONDENCE

[The expression in the Editorial of the last issue of the MAGAZINE of a modest satisfaction in being able to include a Musical Supplement, a regular practice of some of our august contemporaries, has drawn the following rebuke to our pride. So does Satan rebuke sin.—Ed.].

MOST UNHAPPY EDITOR,

Within the next few days you will hear from our solicitors. They will tell you that your Editorial in the R.C.M. MAGAZINE, Volume XXVII, No. 2, implies that *Music and Youth* is defunct, or that you are unaware of its existence (which is worse), or that you hold it in contempt (which is worst).

For years *Music and Youth* has issued music chosen simply for its suitability (D.V., R.S.V.P., W.P.B.), whilst the papers you do mention merely throw in a few pages from the catalogues of their respective proprietors.

We are grieved and hurt at this exhibition of unfriendliness on the part of one we believed to be friendly. In our next issue, we propose to publish a letter written by you to us in which you explained that *Music and Youth* had relieved your own musical darkness. What will become of your Editorial authority then?

Yours miserably,

16th July, 1931.

J. D. GORDON (*Music and Youth*).

Mr. Graham Carritt, in a letter to Miss Scott, expresses his thanks for the presentation made to him by the Committees of the R.C.M. Union and MAGAZINE on his resignation of the Editorship of the MAGAZINE. He writes: "As I am very proud of the gift and very appreciative of it, might I ask you to make it known through the columns of the MAGAZINE how I feel about this matter?"

REVIEWS

A COLLECTION OF POEMS, by Joan Adney Easdale. (The Hogarth Press, 4/6.)

A collection of poems written by a girl between the years of 14 and 17 is likely to attract attention in odd and diverse ways. If the poems are trite and ordinary, the attitude will be "What would you expect?" If they show merit, the response will be more or less gloomy reflections upon adolescence. Genius in them will be met by some astonishment, a little grudging praise; and the inevitable warning that not every prodigy "grows up" into a Mozart; that, indeed, Marjorie Fleming died young, Chatterton committed suicide, and Daisy Ashford has completely failed to provide a successor to "The Young Visitors."

Miss Easdale will have to face a sort of "lecturing" criticism, no doubt. If at the age of fourteen she writes of a Duchess who lay down

"And from a satin solidity
Of cushions, frayed and golden
She spoke of marriage
And all its madness,"—

a shocked reviewer of nursery-rhymes is likely to become alarmed that an authoress so young should choose as a subject the disillusionment of adult life, and should follow up the choice by a discussion that reveals a knowledge astonishingly disconcerting. A wiser criticism would dwell upon other aspects of the poem—its narrative quality and its deft characterisation.

The "disconcerting" element is a hard brilliant streak, running through most of the book; it is in every line of "A Putrid Pantry," with its cold, precise review of decaying foodstuffs; in the "Mad City," which Mr. Humbert Wolfe has called "a diabolic nursery-rhyme"; in "Two Talking"; and in many another. But to note only the asperity in these, is to be blind to other qualities—their incisiveness, their precision of word and of form, their compression. Already Miss Easdale is extraordinary happy in her choice of words, and highly sensitive (and often individual) in her rhythms.

Her observation is acute. Fixing attention—as so often she does—upon a trivial object, she brings insight and delicate feeling to the revealing of something new, surprising and unobvious in it. "In a House at 12-30 p.m." is full of this translation from the trivial to the significant.

Not all these poems are moving as poetry. Some are almost crudely cynical; many are too obviously clever. But there are other and better things which engage our feelings because they have sprung from a heightened emotion in the authoress herself. Her range is startlingly diverse. The turning of a very few pages brings one from "The Hairdresser's Young Man" whose eyes

"——are walnut shells
swimming in paraffin-oil"

to "Winter"—

"They rush like figures across the sky—
The clouds;
They move in a hushed race, black—
Like shrouds:
They have no leaves to hide their nakedness—
The trees;
They stretch their bows up to the wind"

and from that "Putrid Pantry" with its

Potatoes in a larder all going rotten,
Cheese in the safe quite forgotten,
Cake going sad,
Fish going bad,

to "A captured Schoolsh in an old Stable."

And "Want"—

"Don't cast me down
And let me drown
In pallid loneliness,
But love and bless
And give me company;
And let me always be
A vivid light
Obscuring night
Among a heap
Of other stars that keep
Each other from blank emptiness."

Here is poetry enough to satisfy, whether written by a young or an older poet; enough, too, to give high promise. All one asks of Miss Easdale is that she ignore "prodigy-talk." Her business is more with the discovery of the poetry in herself and its expression, than with the feeble astonishment and frightened prophecy of those who have read this first collection of her verse.

HERBERT HOWELLS.

BOOKS RECEIVED

From Cassell's:—

FROM PIANO TO FORTE, by Mark Hambourg. 18/-.

A genially-written volume of reminiscences by the well-known pianist. There are references in its pages to a few Collegians, but the writer's busy artistic life does not seem to have touched very often that part of the musical world in which the R.C.M. has been most active.

From Macmillan & Co. :—

FOUNDATIONS OF PRACTICAL HARMONY AND COUNTERPOINT, by R. O. Morris. 7/6.

First issued in 1925, when it was reviewed in these pages by Dr. Buck, this is a new edition with an additional chapter on three-part counterpoint.

Other Reviews are held over.—ED.

THE GREAT COMB-OUT

FOLLOWING the example of the G.P.O., the Special Union Locator and Detector Vans have been busy for the last few weeks combing out the countryside in an endeavour to locate the whereabouts of "members" of the Union who have not paid their subscription for the current year. So sensitive are the instruments which have been fitted to the Vans, that after focusing the invisible rays on a member's home, it is at once possible to tell whether or not he or she possesses a Union receipt for the annual subscription dated from October. Almost as soon as a "detection is impressed," as it is technically called, the Van is on the spot. "Detection leads to conviction" is their motto. By this means it is hoped that the Union will balance its budget, as the number of persons on the registers who did not pay their subscription last year is well over 500, or equal to a loss to the Union of about £150.

Already the activities of the Union Flying Squad, who are keeping in close touch with the College "Big Five," have caused a scare, and subscriptions are pouring in on Tuesdays, Wednesdays and Fridays from 3 till 5. One of the officials said this week "If, when we have combed London and the Suburbs, we haven't got everybody, we shall start and comb it again."

Fourteen days' grace was granted to allow members to pay up, and anyone convicted through failing to make use of this opportunity will find the penalties exceptionally severe. Many members who were several years behind with their subscriptions endeavoured to fly the country, on learning of the activities of the Mobile Detectors, only to turn back at the ports where they became conscious of their unpatriotic motives during the "Stay in England" campaign. The success of the enterprise is already assured and no stone is being left unturned in an endeavour to trace the hiding places of oblivious members.

Several persons have already been questioned and failed to give

satisfactory reasons for their misdeeds. One young lady, on being asked why she had not paid up, said: "I cannot afford thirty shillings." When told that the subscription to present student members was only five shillings, she explained tearfully that she owed for six years—which latter, by the way, is the maximum penalty.

Reasons for not paying vary from negligence of the time of year subs. are due (which, as everybody knows, is 1st October) to the misguided conception that if a person joins the Union in the Summer Term no more money will be required of him till next year. Some cannot find the Union Office, the R.C.M., the treasurer, or the amount necessary; others plead lack of change and the excuse that the Union never has any. There are even those who endeavour to explain it away by emphasising the need for national, local and personal economy.

Among the penalties for being behind with subscriptions will be: Twelve weeks' hard labour in the second fiddles in the third orchestra; reductions in benefits normally due to a regular reader of the MAGAZINE, who pays his subscription annually—such as the member's compulsory attendance at the Union Dinner to carve the joints for 130 diners, after which he will have to wash up; if a present student, to roll the tennis court from 6 to 8 every morning for a month, or alternatively to take down all telephone messages correctly from 10 to 5 daily for three weeks.

SHORTS FROM THE COURTS

Of the several convictions which have already been made, the following instances may serve as a warning to those who have neither paid nor been located.

On Tuesday at the Central Chamber of Concerts before Mr. Justice Overtone, Miss Viola Bridge, musician, of no fixed abode, was charged with attempting to avoid payment of the sum of five shillings, being the annual subscription to the Union, and also with having in her possession enough means to become a life member. Miss Gloria Voce was charged with aiding and abetting. Both defendants pleaded Not Guilty.

Det.-Insp. Parker, giving evidence, said that he was patrolling the first floor corridor on the afternoon of the 16th inst. when at 12.23 p.m. defendant

ENTERED THE GENERAL OFFICE

with Voce and asking for five shillings' worth of lunch tickets (some of which she gave to Voce), produced a £5 note.

Defendant pleaded that she had never seen a £5 note, and only had a banana and a cup of coffee for lunch.

The case was dismissed with costs, the Judge allowing Bridge ten days in which to pay her subscription. The charge against Voce was not heard.

* * *

At the same Court, Stella Singer, who was described as having been a student at the R.C.M. for twelve years, was charged with being in arrears with her annual subscriptions to the Union; and furthermore with unlawfully displaying the colours of the Union in the form of a silk tie, the value of which was stated to be four shillings.

Miss Singer, a pretty blonde with scarlet lips, dressed in a beige tailor-made coat with riding breeches to match, and wearing a bowler hat to which a large feather was attached, a crepe de chine shirt and collar, and a Union tie, stood in the dock while the charge was read against her, and calmly powdered her nose.

Mr. Spender-Money (for the Union): "I regret to say this young woman is in the habit of letting the years slip by without endeavouring to pay her annual subscription, and at the same time giving people the impression she is a "member" of the Union by wearing the Union colours. I am sorry to say she has not paid her subscription for four years."

Judge: "Has she not been attending your At Homes and Annual Dinners?"

Mr. S.-Money: "She may come as somebody else's guest."

Judge: "Does she have to pay for these entertainments?"

Mr. S.-Money: "I daresay she is a 'paying guest.'" (Laughter.)

Giving evidence, Miss Singer said she was studying the pianola, but admitted she had not

PRACTISED FOR TWO YEARS.

She declared she was saving up to become a life member of the Union.

Mr. S.-Money: "Perhaps you are unaware that you cannot become a life member until you have paid your subscription up to date."

On hearing this, defendant fainted and had to be carried from the dock. The case was adjourned for a week.

* * *

On Wednesday of this week, at the Prince Consort Police Court, Edward Morgan-Blower, Humphrey Chanter, and Manuel Stopps (the "Swell to Great" Organ Champion), were each found guilty on a charge of appearing to be Members of the Union, and at the same time being three years in arrears with their subscriptions. Each of the defendants left the R.C.M. over two years ago, and the subscription due from them each year was seven and sixpence. The three cases were taken together.

The defendants, who lived in Hampstead, Golders Green and Hendon respectively, were caught by means of the Detector Vans.

Det.-Insp. Ernest Listner, giving evidence, said he was in the neighbourhood of Finchley Road when he suddenly "focused" Morgan-Blower's whereabouts. On calling at his house at Hampstead and being shown into the drawing room, he found him lying on a settee and reading the last number of the MAGAZINE. Chanter and Stopps were

BOTH IN THE SAME ROOM.

When asked whether he belonged to the Union, Chanter said he thought he used to belong about three years ago, but had not heard anything since. Stopps said he was still waiting to be reminded that his subscription was due.

The Magistrate (addressing Stopps): "Perhaps the Union funds are getting so low on account of—shall I say, forgetful—people like you, that they cannot afford to spend money on postage to remind you. If you pay up, then perhaps they will be able to send a reminder!" (Laughter.)

Det.-Insp. Bootle: "Of course, in these days of economy, my Lord —"

Magistrate: "Yes, yes, I quite agree with you."

Chanter, who wore plus-fours, said that owing to the talkies, gramophones, wireless, television, etc., he was unable to obtain regular employment. It was, however, suggested that he might, with his ready wit and lack of self-consciousness, entertain the queue of students at the R.C.M. who lined up for lunch every morning and thereby increase his income.

Each was ordered to pay three and ninepence to the Union every month for six months, and costs.

The good work being done by our vans is shown by the fact that there are already 25 cases to be heard in the Metropolitan Area next week. Nevertheless, at a time when we must necessarily make cuts and economics, we have had considerable difficulty in maintaining our mobile staff and in keeping down running expenses. We therefore warn all who are still "at large" and those who have any uneasy feelings about their position in regard to the Union, to take their first opportunity of slipping into Room 69A—the Union Van is sure to be on your track sooner or later. It doesn't pay to take a Flight from the Crown!

R. W. NICHOLSON.

THE PIED PIPER OF HAMMERSMITH

HOW many readers of this MAGAZINE are aware that the little opera called "The Piper," which ran for a modest six weeks at the Lyric Theatre, Hammersmith, during the past summer, is the work of an old Composition Scholar of the College?

Herbert Ferrers, the creator of this beautiful fantasy, was a pupil of Stanford during the mid-nineties. He was a contemporary of Coleridge-Taylor, Holst, Vaughan Williams, Ireland, Boughton and others of that particularly interesting period when so many of our most notable composers received their musical training within the walls of "the new building in Prince Consort Road." His early work was appreciated by his fellow-students, but somehow he failed to impress the authorities as one might have expected him to do. After leaving the College he had much varied and chequered experience as an operatic conductor. His compositions still attracted little attention, for he devoted himself in the main to what was unwanted—operatic writing—for which, as we now know, he was so brilliantly fitted.

It is quite clear that "The Piper" is a work of a fully developed musical mind. It is, indeed, in its own way, a masterpiece which stands alone in its generation. The present writer fully agrees with the estimate of the several notable musicians (including Roger Quilter) who regard it as the finest opera ever written by a British composer—and this after hearing ten performances of it during its brief run. No mean test!

"The Piper" plays for under an hour (which is, perhaps, an awkward length) and it had the misfortune at Hammersmith to be yoked with another opera (delightful in its own way) of a type so completely at variance with this imaginative creation that the programme appealed to very few theatre-goers as a whole. Those who were entranced by the music of Herbert Ferrers did not care about

the musical comedy flavour of "The Fountain of Youth." Those who enjoyed Mr. Alfred Reynolds's skilful but somewhat flippant score were not ready to accept the more poetic moods of "The Piper." And so, very naturally, this programme, as a programme, failed to attract.

But it would be a thousand pities if the beauties of "The Piper" were to be overlooked in the future. It is a work which deserves revival in different surroundings, under more favourable conditions. The disadvantages under which this opera suffered must have been obvious to every intelligent member of the audience. It is true that the production was exceptionally artistic and picturesque, the dresses and scenic effects were charming, and the singing of the principals was admirable. But the orchestration had to be boiled down for performance by 17 instrumentalists, the chorus was absurdly weak in numbers, and an opera which cries out for treatment on a big scale had to be squeezed somehow on to the small stage of the Lyric Theatre. And so, inevitably, it seemed continually to be bursting out of its frame, as it were. Nevertheless it made its impression upon every discriminating critic as a work of intense sincerity and original beauty.

To begin with, Mr. Ferrers displays a masterly ability for stage construction and characterisation. The Browning poem is very freely adapted, but this freedom is justified by exceptional effectiveness from the operatic point of view. The Piper himself is transformed from a somewhat mechanical figure of freakishness to a most impressive and dominating demi-god. The legend, as Browning relates it, has humour, but is a little too painful to please lovers of children. Moreover the moral which is stressed is "Let us keep our promise." In the opera the Piper commands our sympathy; we are captured by his dignity and charm, and instead of feeling sorry for the children who follow him we rejoice at their happiness, and our sorrow is enlisted for the poor little lame boy who is left behind and denied the vision of loveliness granted to his playmates. There is no need to force a moral. Even the wretched Mayor is a figure of dignity at the end: he is transfigured by the beauty of what has happened.

These new-found aspects give the old story a beautiful and touching appeal which it did not originally possess. The sketches of character are remarkably distinct and completely successful—particularly that of the nameless lame boy whose halting music is so extraordinarily human and pathetic.

It is difficult, however, to assess the value of the libretto apart from the music which illustrates it—music so fascinating and at times so touchingly expressive that it never seems to lose its appeal

however familiar it becomes. The tenth time of hearing, indeed, revealed fresh beauties and many previously unnoted subtleties.

Ferrers is a composer who does not disdain the appeal of simplicity. He is a melodist of exceptional distinction, for he possesses the rare art of moving us by melodic appeal alone—of moving many of us, indeed, to tears. But at the same time he has all the arts of a skilled contrapuntist at his command, and an almost magical sense of colour. Who can forget the eerie fascination of the pipe music (so beautifully played in the orchestra by our distinguished professor, Mr. Charles Draper) or the lovely melody (appearing in so many different guises) which tells of the land where the “lame shall walk and the blind shall see”? Such things live in the memory, and haunt us, and yet remain elusive and unsolved.

Before the full effect of the choral writing can be assessed, however, one must wait for a more adequate performance, but even in their reduced form the big ensembles of the opera struck one as impressive and masterly. There is humour too—both fantastic and wistful—and a real sense of the value of climax, without which no opera composer's equipment could be considered complete.

Dare we hope that the College, which long ago gave Herbert Ferrers his scholarship and his first encouragement as a musician, may be led to acknowledge the power of his present attainments by reviving “The Piper” in the Parry Opera Theatre before it is forgotten, under conditions which would be favourable to its presentation—with full orchestra and adequate vocal strength? Some such recognition is, perhaps, overdue. It would surely be appreciated, not only by Ferrers himself, but by those who believe in the greatness of a man who has been too long overlooked by his countrymen, and is far too reticent and sensitive an artist to push his own wares.

THOMAS F. DUNHILL.

OPERA AND DRAMA

Two performances of *Madam Butterfly* were given by the Operatic Class on 10th and 11th June. The following are the casts:—

Characters:

	10th June	11th June
Madam Butterfly (Cho-cho-san)...	DORIS BANNER	DOROTHY MILNES
Suzuki (Cho-cho-san's servant) ...	SHEELAH FIELD	GWENDOLEN BRAY
Kate Pinkerton	BARBARA LANE	ISABEL JEEVES
B. F. Pinkerton	HOWARD HEMMING	HOWARD HEMMING
(Lieutenant in the United States Navy)		
Sharpless	GEORGE HANCOCK	THOMAS DANCE
(United States Consul at Nagasaki)		
Goro (a marriage broker) ...	EMLYN BEBB	EMLYN BEBB
Prince Yamadori	ALAN GORDON-BROWN	ALAN GORDON-BROWN

The Bonze (Cho-cho-san's uncle)	RODERICK LLOYD	RODERICK LLOYD
The Imperial Commissioner ...	JOHN GIBSON	JOHN GIBSON
The Official Registrar ...	ALAN GORDON-BROWN	ALAN GORDON-BROWN
Cho-cho-san's Mother ...	EDNA KINGSTON	EDNA KINGSTON
The Cousin ...	BERYL SLEIGH	BERYL SLEIGH
Trouble ...	MORAG CATTERSON-SMITH	MORAG CATTERSON-SMITH

(By kind permission of Mrs. Spencer, Brechin Place School.)

Cho-cho-san's relations and friends :

E. Bloom, I. Haddow, D. Ivimey, B. Jackson, C. Martin, B. Lane,
K. Toby, J. Verity.

Servants : M. Crabtree, J. McGlashan.

Chorus (off stage) :

T. Bowles, D. Daniell, A. Horton, M. Mooney, E. Walmsley, E. Bebb,
T. Dance, J. Gibson, H. Hemming, C. Martin, J. Verity.

At Nagasaki—Present Day.

Produced by Mr. CAIRNS JAMES, Hon. R.C.M.

Conductor: Mr. H. GRUNEBaum, Hon. R.C.M.

Manager: JOHN B. GORDON, Hon. A.R.C.M.

Stage Manager: Marjorie Haviland.

Musical Staff: Gwendolyn Bray, Geoffrey Corbett, Dorothy Milnes.

Dresses arranged by Mrs. R. B. Gotch, Hon. R.C.M.,
assisted by Miss Katherine Craster.

Certain dresses kindly lent by Miss Sachiko Hoshina.

Master Mechanist: Max Leslie. Electrician: J. Hughes.

The casts of *Pygmalion and Galatea* and *Trelawny of the "Wells,"*
which were omitted by error from the last issue of the MAGAZINE are
appended here:—

"PYGMALION AND GALATEA"

An original mythological comedy, in three acts, by W. S. Gilbert

	19th February	20th February
Pygmalion (an Athenian Sculptor)	ALAN GORDON-BROWN	ALAN GORDON-BROWN
Leucippus (a Soldier) ...	HOWARD HEMMING	HOWARD HEMMING
Chrysos (an Art Patron) ...	WILLIAM PARSONS	WILLIAM PARSONS
Agessimos (Chrysos's Slave) ...	BERYL SLEIGH	BERYL SLEIGH
Mimos (Pygmalion's Slave) ...	BARBARA LANE	BARBARA LANE
Galatea (an animated Statue) ...	ISABEL JEEVES	PHYLLIS GODDEN
Cynisca (Pygmalion's Wife) ...	CECILIA GREEN	GRACE HOUSTON
Daphne (Chrysos's Wife) ...	KATHLEEN TOBY	DOROTHY MILNES
Myrine (Pygmalion's Sister) ...	DORIS BANNER	JOAN HAINES

Scene : Pygmalion's Studio.

The action is comprised within the space of twenty-four hours.

Casts kindly lent by the Royal College of Art.

TRELAWNY OF THE "WELLS"*Characters :*

Theatrical Folk :	18th March	19th March
James Telfer ...	GEORGE HANCOCK	GEORGE HANCOCK
Mrs. Telfer (Miss Violet Sylvester)	MABEL LOVERING	DOROTHEA SCHOTTLE
Augustus Colpoys ...	JOHN GREENWOOD	JOHN GREENWOOD
Ferdinand Gadd... ..	RALPH NICHOLSON	RALPH NICHOLSON
Tom Wrench ...	JAMES VERITY	JAMES VERITY
Avonia Bunn ...	ALISON MOAT	ALISON MOAT

Rose Trelawny	BETTY JACKSON	ELISABETH AVELING
Imogen Parrott	EILEEN LEAHY	EILEEN LEAHY
(of the Royal Olympic Theatre)		
O'Dwyer	CAIRNS JAMES	CAIRNS JAMES
(Prompter at the Pantheon Theatre)		
Miss Brewster } Members {	... SYLVIA STOCKTON	SYLVIA STOCKTON
Mr. Hunston } of the {	... RONALD ONLEY	RONALD ONLEY
Mr. Denzil } Pantheon {	... ALAN GORDON-BROWN	ALAN GORDON-BROWN
Mr. Mortimer } Theatre {	... RALPH NICHOLSON	RALPH NICHOLSON
Hallkeeper at the Pantheon	... JOHN GREENWOOD	JOHN GREENWOOD
Non-Theatrical Folk :		
Vice-Chancellor Sir William Gower, Knt.		
	THOMAS DANCE	THOMAS DANCE
Miss Trafalgar Gower	GRACE PEACE	GRACE HOUSTON
(Sir William's Sister)		
Arthur Gower } His Grand- {	JOHN GIBSON	JOHN GIBSON
Clara de Fœnix } children {	JOAN GILBERT	BERYL SLEIGH
Captain de Fœnix	ALAN GORDON-BROWN	ALAN GORDON-BROWN
Mrs. Mossop	JOAN ADENEY EASDALE	KATHERINE CASTER
Mr. Ablett	HOWARD HEMMING	HOWARD HEMMING
Charles	RONALD ONLEY	RONALD ONLEY
Sarah	JOAN HAINES	JOAN HAINES

Period : Somewhere in the Early Sixties.

Produced by CAIRNS JAMES, Hon. R.C.M.

Manager : JOHN B. GORDON, Hon. A.R.C.M.

Incidental Music by a Small Orchestra, conducted by Albert Kennedy.

Stage Manager : Marjorie Haviland.

Dresses by Mrs. Gotch, Hon. R.C.M. Wigs by Bert.

Master Mechanist : Max Leslie. Electrician : J. Hughes.

COLLEGE CONCERTS

TUESDAY, 2nd JUNE (Second Orchestra)

OVERTURE	Die Meistersinger	Wagner
	Conductor—J. BERESFORD VERITY.	
SCENE	Softly Sighs (<i>Der Freischütz</i>)	Weber
	JOYCE McGLASHAN, A.R.C.M. (Operatic Exhibitioner).	
	Conductor—GEOFFREY CORBETT.	
SYMPHONY, No. 1, in E flat	(Three Movements).	Borodine
ARIA	Caro Nome (<i>Rigoletto</i>)	Verdi
	DORIS BANNER (Marianne Rowe Scholar).	
	Conductor—GWRNDOLYN BRAY.	
FANTASIE for Pianoforte and Orchestra (First Movement)		Debussy
	VIOLET KENYON, A.R.C.M. (Associated Board Exhibitioner).	
	Conductor—HECTOR MCCURRACH.	
SUITE for Orchestra	Jeux d'Enfants	Bizet
	Conductors—BRIAN EASDALE, LAURENCE HUDSON, GEORGE WELDON, HAROLD GRACE.	

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 4th JUNE (First Orchestra)

(In honour of SIR EDWARD ELGAR, who was present).

INTRODUCTION & ALLEGRO for Strings (Quartet and Orchestra), Op. 47 ..	Edward Elgar
	MADGE DUGARDE, A.R.C.M. (Edmund Grove Exhibitioner).
	VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner).
	VIOLET BROUGH, A.R.C.M., JAMES WHITEHEAD (Scholar).

CONCERTO for Violoncello and Orchestra, in E minor, Op. 85 *Edward Elgar*
GLADYS CORLETT (Morley Scholar).

EXCERPT from *The Dream of Gerontius* :
"Softly and gently, dearly ransomed soul" *Edward Elgar*
URSULA J. GALE, A.R.C.M.

VARIATIONS on an original Theme, Op. 36 ("Enigma") *Edward Elgar*

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

FRIDAY, 5th JUNE (Chamber)

QUARTET for Strings, in D minor, Op. 56 (Voces intimae) *J. Sibelius*
IRENE RICHARDS, A.R.C.M. (Scholar),
VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner),
KATHLEEN CURRY, A.R.C.M. (Scholarship Exhibitioner),
OLIVE RICHARDS, A.R.C.M. (Hon. Exhibitioner).

SONGS *a. Die Nacht (Night)*
b. Hat gesagt, bleibt es nicht dabei (Saying is not doing) .. } .. *R. Strauss*
c. Cécilie (Cecily) }
JANE VOWLES, A.R.C.M. (Royal Amateur Orchestral Society Scholar).

SONATA for Violin and Piano, in E flat major .. *Alec Templeton* (Scholarship Exhibitioner)
FREDA DINN, A.R.C.M., ALEC TEMPLETON (Scholarship Exhibitioner).

SONGS *a. O kühler Wald* } *Brahms*
b. Nachtigall .. }
c. Botschaft .. }
CECILIA GREEN, A.R.C.M.

ORGAN SOLO Prelude and Fugue on the name of Bach *Liszt*
PHYLLIS MOUNTFORD.

INTRODUCTION AND ALLEGRO for Harp, Flute, Clarinet and String Quartet .. *M. Ravel*
SHEELAH FIELD (Scholarship Exhibitioner), WINIFRED M. GASKELL (Liverpool Scholar),
RICHARD S. WALTHER (Charlotte Holmes Exhibitioner), WILLIAM HULSON, A.R.C.M. (Scholar),
ERIC ROBINSON, VIOLET BROUGH, A.R.C.M., GLADYS CORLETT (Morley Scholar).

Accompanist—GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).

WEDNESDAY, 24th JUNE (Chamber)

SUITE for String Quartet *Arr. by C. Morland Braithwaite* (Student)
(from the Piano Suites of D. Scarlatti)

ALAN BARTLETT, A.R.C.M. (Gowland Harrison Scholar), ALBERT CURRAN, A.R.C.M. (Scholar),
VIOLET BROUGH, A.R.C.M., B. AMOR WRIGHT, A.R.C.M.

SONGS *a. Zueignung* } *R. Strauss*
b. Muttertäufel .. }
ELLALINE M. HOLMES, A.R.C.M.

Accompanist—AUDREY GIRLING, A.R.C.M.

ORGAN SOLO Prelude and Fugue in C minor *Bach*
KENNETH MALCOLMSON.

SONATA for Violin and Piano, in B minor *Bach*
BARBARA FARROW (Scholar), HELENA HUNTER-TODD.

SONGS *a. Du bist die Ruh* } *Schubert*
b. Lachen und Weinen .. }
c. Alleluja .. }
MOLLY MOONEY (Associated Board Exhibitioner).

Accompanist—JUANITA TRIGGS, A.R.C.M.

QUARTET for Strings, in D major *Charles Wood*

ALBERT CURRAN, A.R.C.M. (Scholar), BERYL BARRATT, A.R.C.M.,
FREDERICK RIDDLE, A.R.C.M. (Kent Scholar), JAMES PHILLIPS (Bristol Scholar).

WEDNESDAY, 1st JULY (First Orchestra)

CONCERTO for Piano and Orchestra, in B flat minor, Op. 32 *N. Scharwenka*
DAVID M. BRANSON (Feli Scholar).

CONCERTO for Horn and Orchestra, in E flat, Op. 11 *R. Strauss*
CYRIL GREGORY, A.R.C.M. (Scholarship Exhibitioner).

FANTASIA for Piano and Orchestra *Debussy*
VIOLET KENYON, A.R.C.M. (Associated Board Exhibitioner).

CONCERTO for Piano and Orchestra, No. 2, in C minor, Op. 18 *S. Rachmaninoff*
ALEC TEMPLETON (Scholarship Exhibitioner).

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 2nd JULY (Chamber)

QUINTET for Strings, in D major (K. 593) *Mozart*

RALPH NICHOLSON, A.R.C.M. (Exhibitioner),

MARGARET RECKLESS, A.R.C.M. (Associated Board Exhibitioner),

B. SCAWEN BLUNT, A.R.C.M., LEOCADIA MORISON, A.R.C.M., GLADYS CORLETT (Morley Scholar).

SONGS
a. Hope, the Hornblower *John Ireland*
b. The Conjuraton *Martin Shaw*
c. Cuttin' rushes *Stanford*

ROWLAND ROBSON (Scholar).

Accompanist—JUANITA TRIGGS, A.R.C.M.

FIVE NEGRO SPIRITUALS for Violoncello and Pianoforte *Arr. by Arthur Benjamin*

a. I'm a-trav'lin' to the Grave

b. March on

c. Gwine to ride up in the Chariot

d. I'll hear the Trumpet sound

e. Rise Mourners

ROSEMARY COPPOCK (Associated Board Exhibitioner), IRENE KOHLER, A.R.C.M. (Courtenay Scholar).

PIANOFORTE SOLO *Prelude, Chorale and Fugue* *César Franck*

MARGARET R. MORRISBY, A.R.C.M.

SONGS
a. When I am laid in earth } *Purcell*
b. Hark, the echoing air }

EMILY M. TRAGLE.

Accompanist—PHYLLIS NORBROOK.

QUARTET for Pianoforte and Strings, in G minor, No. 1 *Mozart*

HELEN BAINTON, A.R.C.M. (Ashton-Jonson Exhibitioner), RALPH NICHOLSON, A.R.C.M. (Exhibitioner),

B. SCAWEN BLUNT, A.R.C.M., PENELOPE SETH-HUGHES, A.R.C.M.

TUESDAY, 14th JULY (Second Orchestra)

BURLESKE for Pianoforte and Orchestra, in D minor *R. Strauss*

ISOBEL CARTER (S. Province, Australia, Scholar).

Conductors—C. D. DALLEY and J. BERRSFORD VERITY.

SYMPHONY in D (K. 385) *Mozart*

SYMPHONIC POEM for Pianoforte and Orchestra, "Les Djinns" *César Franck*

CHRISTINE AMOR WRIGHT, A.R.C.M.

Conductor—GWENDOLYN BRAY.

"On Hearing the First Cuckoo in Spring" *Frederick Delius*

Conductor—RALPH NICHOLSON.

RIDE of the Valkyries *Wagner*

Conductor—GEOFFREY CORBETT.

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

WEDNESDAY, 15th JULY (Chamber)

QUARTET for Strings in C major *Gordon Jacob*

WILLIAM HULSON, A.R.C.M. (Scholar), BERRSFORD VERITY (Associated Board Exhibitioner),

KATHLEEN CURRY, A.R.C.M. (Scholarship Exhibitioner), BERNARD RICHARDS (Scholar).

SONGS
a. Gute Nacht } *Schubert*
b. Auf dem Wasser zu singen }
c. Der Schiffer }

THOMAS DANCE (Operatic Exhibitioner).

Accompanist—MUIR MATHIESON (Katherine Florence Boulton Scholar).

PIANOFORTE SOLOS
a. Chorale: Mortify us by thy grace *Bach (adapted by Rummel)*
b. Prelude and Fugue in F minor, No. 12, Book I *Bach*

MARGARET McLEOD (Associated Board Exhibitioner).

SONATA for Clarinet and Pianoforte, in F major, Op. 126 *Stanford*

ELIZABETH MORISON, FLORA SHAW, A.R.C.M. (Bruce Scholar).

TWO ARIAS from Cantata No. 202
a. Weichet nur, betrübte Schatten } *Bach*
b. Sich üben im Lieben }

ELIZABETH LEIGHTON.

Hautboy Obligato: EVELYN N. CAINE.

Accompanist—GWENDOLYN BRAY, A.R.C.M.

ORGAN SOLO *Partita in G minor (Chorale with Variations)* *Bach*

LANCELOT A. HARDY.

FRIDAY, 17th JULY (First Orchestra)

SYMPHONY in D major, No. 10	<i>Haydn</i>
CONCERTO for Violin and Orchestra, in D, Op. 77	<i>Brahms</i>
MADGE DUGARDE, A.R.C.M. (Edmund Grove Exhibitioner)	
SONG The Bell Song (<i>Lakmé</i>)	<i>Delibes</i>
THELMA BOWLES (Scholar).	
SYMPHONY in D minor	<i>César Franck</i>

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

INFORMAL CONCERTS

Four Informal Concerts were held during the Term. One Concert was for Conductors of the Third Orchestra. At the third Concert songs by Marjorie Chapman (student) were sung.

MIDDAY RECITALS

Three Midday Recitals were given in May, June and July: by Madame Sarah Fischer, Hon. A.R.C.M. (Soprano), accompanied by Mrs. Norman Lasdun, A.R.C.M.; by Miss Barbara Pulvermacher, A.R.C.M. (Violin), and Miss Joyce Davis, A.R.C.M. (Piano), who played sonatas by Brahms and Delius; and by Mr. Topliss Green, A.R.C.M. (Bass Baritone).

STUDENTS' EVENING RECITALS

Recital No. 80 (Songs and Violin) by Joan Gilbert, A.R.C.M. (Soprano), George Hancock (Baritone), and E. Dorrie Woodland, A.R.C.M. (Violin). Recital No. 81 (Songs and Piano), by Joyce McGlashan, A.R.C.M. (Soprano), and Irene Richards, A.R.C.M. (Piano), included a group of songs by Geoffrey Corbett, who was the accompanist. Recital No. 82 (Songs and Piano), by Emlyn Bebb and Lilian Harris, A.R.C.M. (Piano).

JUNIOR EXHIBITIONERS' CONCERT

The usual Junior Exhibitioners' Concert in connection with the Teachers' Training Course was given on 22nd June.

THE R.C.M. PATRON'S FUND

The following programmes were performed during the Summer Term:—

FOR COMPOSERS AND EXECUTIVE ARTISTS

5th JUNE

SHORT SYMPHONY, in D minor ..	<i>Howard Ferguson</i> (Royal College of Music)
SONG Chanson Perpétuelle	<i>Chausson</i>
VERONICA MANSFIELD (Royal College of Music).	
CONCERTO for Violoncello, in A minor, Op. 129	<i>Schumann</i>
AUDREY PIGGOTT (Royal College of Music).	
BURLESQUE for Pianoforte and Orchestra	<i>R. Strauss</i>
NORMAN W. G. TUCKER (New College, Oxford).	
Conductor: JOHN DYKES BOWER.	

9th JULY

BALLET The Infanta's Birthday	<i>Betty Lutyens</i>
(First performance) (Royal College of Music)	
BALLAD for Baritone and Orchestra ... "Riding together"	<i>Maurice Blower</i>
A setting of the poem by William Morris. (First performance)	
VICTOR HARDING (Royal College of Music).	
RECITATIVE AND AIR .. "Thou monstrous fiend!" (<i>Fidelio</i>)	<i>Beethoven</i>
IRENE MORDEN (Royal Academy of Music).	
CONCERTO for Violoncello and Orchestra	<i>Edward Elgar</i>
DAVID FRANGCON THOMAS (Royal Academy of Music).	

THE TERM'S AWARDS

MIDSUMMER TERM, 1931

The Director has approved the following Awards

Council Exhibitions—

Pianoforte—

- (E) Hanson, Muriel W.
 (E) Channon, Florence M. (A.R.C.M.)
 Farrington, Constance
 Lawes, Phoebe C.
 (E) Bainton, Helen (A.R.C.M.)
 (E) Harris, Elaine M.
 Whittington, Lilly C. L.

Violin—

- (E) Nicholson, Ralph W. (A.R.C.M.)
 Darbyshire, Helga L.

Singing—

- (E) Gilbert, Joan M. (A.R.C.M.)
 Holbrook, Edward G. C.
 (E) Holmes, Elaine M. (A.R.C.M.)

Violoncello—

- Gibb, Marjorie E.

Organ—

- Woodham, Ronald E.
 Reynolds, Sylvia I.

Flute—

- Image, Ethel V.

Clementi Exhibition for Pianists—

- (E) Pasco, Ruth E.

Commended—

- Channon, Florence M.
 Collins, Kathleen M.
 Crowther, Irene
 Parker, Dorothy E.
 Thomas, Edith L.

Chappell Gold Medal for Pianists—

- (E) Pasco, Ruth E.

Highly Commended—

- (E) Lovering, Mabel (A.R.C.M.)
 (S) South, Robert H. S.

Challen Gold Medal for Pianists—

- (E) Lovering, Mabel (A.R.C.M.)

Ellen Shaw Williams Prize for Pianists—

- (S) Southey-John, Josephine (A.R.C.M.)

Herbert Sharpe Prize for Pianists—

- Collins, Kathleen M. (A.R.C.M.)

Henry Leslie (Herefordshire Philharmonic)

- Prize for Singers—
 (S) McArthur, Margaret E.

Chilver Wilson Prize for Singers—

- Harding, Victor

Frank Pownall Prize for Singers—

- (S) Lloyd, Roderick

Ernest Farrer Prize for Composition—

- (S) Britten, Edward B.

Elocution Class—

The Director's Prize—

- (Op.E.) Dance, Thomas

The Registrars's Prize—

- Jackson, Margaret ...

(A.R.C.M.)

- (S) *Aveling, Elizabeth ...

*Special Prize given by

Dame Sybil Thorndike

Mr. Cairns James' Improvement Prize
 (Sch.E.) Field, Eileen S.

Highly Commended—

- Leahy, Eileen A. I. (A.R.C.M.)

Towney, Dilys F.

Lane, Anna B.

Gibson, John

- (S) Parsons, William L.

Chappell Exhibition for Pianists—

- Hemmerde, Cynthia L. M.

Very highly commended—

- Prins, Barbara A. W.

Highly commended—

- Hunter-Todd, Helena

Council Prize for Organ Extemporising—

- Sellick Gilbert A.

Kenneth Bruce Stuart Prize for Organists

- (S) Mogridge, Kenneth J.

Scholefield Prize for String Players—

- (S) Corlett, Gladys

Alfred and Catherine Howard Prize for Violinists—

Divided equally between—

Bartlett, Alan

Curran, Albert

Curry, Kathleen

Lauricella, Remo

Dannreuther Prize for Pianists—

- (S) Kohler, Irene (A.R.C.M.)

Tagore Gold Medal—

- (S) Corbett, Geoffrey T. (A.R.C.M.)

Esther Greg Exhibition for String Players

- (E) Dunn, Harry F. (A.R.C.M.)

Ashton Jonson Exhibition for Pianists—

- (E) Bainton, Helen (A.R.C.M.)

Lesley Alexander Gift for 'Cellists—

- (S) Corlett, Gladys

Alfred Gibson Memorial Prize for Violin
 or Viola Players—

- Blunt, B. Scawen (A.R.C.M.)

- Leo Stern Memorial Gift for 'Cellists—
Wright, C. Amor (A.R.C.M.)
- Walter Parratt Prize for Organists —
Wiles, George E.
- McEwan Exhibition—
Loverock, Joan
- Pauer Exhibition—
Crowther, Irene
- Scholarship Exhibitions—
Caine, Evelyn N. (Hautboy)
Loverock, Joan A. (Singing)
- For one year—
Hughes, Ada ... Harp
Burditt, William D. Horn
- Renewed for one year—
Curry, Kathleen ... Violin
Gregory, Cyril H. Horn
Templeton, Alec A. Composition
Mountfort, Dora H. Pianoforte
- Renewed to December, 1931—
Eaglestone, Elsie K. Singing
Hobman, James L. Flute
Hopkinson, James C. Flute
- Director's Exhibitions—
Renewed for one year—
Michaels, Isadore
Only, Ronald C.
- Ernest Palmer Fund for Opera Study
Exhibition—
Renewed to December, 1931—
(E) Milnes, Dorothy E.
- Opera Scholarship—
Renewed to December, 1931—
Toby, Kathleen N.
- Blumenthal Exhibitions—
Renewed for one year—
(E) Hughes, Arwel
(E) Preston, Barrett
- Giulia Grisi Exhibition for Singers—
(S) Parsons William L.
- Leonard Borwick Prize for Instrumental-
ists—
Brough, Violet P.
- Opera Exhibitions—
Renewed to December, 1931—
Dance, Thomas
McGlashan, Joyce B.
- Renewed for one year—
Jeeves, Isobel
- Elected for one year—
Bray, Gwendolyn V.
Green, Cecilia
Harding, Victor
Jones, D. J. Morgan
- Tom Haigh Memorial Prize for Organists
Butcher, Archibald V.
- Louisa Dent Memorial Prize for Violinists
(E) Robinson, Eric
- Woltmann Memorial Gift for Violinists—
(E) Verity, James W. B.
- Janet Heriot Thompson Scholarship—
(E) Lovering, Mabel (A.R.C.M.)
- Carlotta Rowe Scholarship—
Hunter, Moyra H.
- Marianne Rowe Scholarship—
Walmsley, Eugenie
- Grant from the Wesley Exhibition Fund
(Extemporising)—
Renewed to December, 1931—
Ashfield, Robert J.
- Royal Amateur Orchestral Society—
Renewed for one year—
Scholarship—
Vowles, Jane (A.R.C.M.)
Exhibition—
Dymore-Brown, E. Natalie
(A.R.C.M.)
- Signor Foli Scholarship for Composition
Exhibitions—
Easdale, Brian
Griffiths, David M.
Gow, Dorothy A.
Hunter, Helen
(S) Somers-Cocks, John P.
- Raymond Fennell Prizes for Teachers'
Training Course—
Piano and Class Singing—
Christianson, Thyra J.
(S) Kohler, Irene (A.R.C.M.)
(E) Ram, Ann S. C.
Pilkington, Constance C. H.
- Piano and Aural—
(E) Lovering, Mabel (A.R.C.M.)
- Piano—
Day-Smith, Doris E.
- Highly Commended—
(Sch.E.) *Dymore-Brown, E. Natalie
Wood, Phyllis J. [(A.R.C.M.)
Hellyer-Jones, Mary
Collier, Eleanor I.
Glennie, Jessie P.
(Sch.E.) Carrier, Margaret B.
*Carter, Marjorie M.
Priestman, Mary T. (A.R.C.M.)

*Denniston, Audrey P. (A.R.C.M.)
 Sheldon, Violet E.
 Simpson, Christina J. de L.
 Commended—
 Crichton, Hester M.
 (E) Hornidge, Avice
 (Sch. E.) Mountfort, Dora H.
 Gill, Elaine P.
 Ruddle, Frances (A.R.C.M.)
 *Prizes last Term

Tivadar Nachez Prize—
 Richards, Irene
 Commended—
 Curran, Albert

Cobbett Prizes (1930-31)—
 Performance of Helen Hunters Phantasy -
 Trio for Strings—
 Robinson, Eric
 Wilson, Nora
 Whitehead, James

Performance of Brian Easdale's Phantasy -
 Trio for Strings—
 Bartlett, Alan
 Brough, Violet P.
 Phillips, James H.
 Emms, Gerald H.
 Blunt, B. Scawen
 Page, Athol

A.R.C.M. EXAMINATION

SEPTEMBER, 1931

PIANOFORTE (TEACHING)—
 Bechervaise, Elizabeth Celia
 a Campbell, Edna Browning
 Duder, Constance Mary
 el Maghrabi, Hanafa
 Gill, Elaine Priestman
 a Glennie, Jessie Pearson
 a Hunter, Moyra Helen
 Hutchinson, Gertrude
 Long, Veronica Waddel
 Maybee, Dorothy Isabel
 Whitaker, Joyce

PIANOFORTE (SOLO PERFORMANCE)—
 Mountford, Phyllis Mary Wyche
 Thomas, Lena Marjorie
 a Tobin, Sheila Eleanor

SINGING (SOLO PERFORMANCE)—
 Harding, Victor

VIOLIN (TEACHING)—
 Bacchus, Georgina G.
 Farrow, Mary Augusta
 Maclure, Elizabeth Mary
 Tetley, Annie Jefferson

VIOLIN (SOLO PERFORMANCE)—
 b Holgate, Iris
 Nicholson, Ralph Ward
 Wainwright, Annie

ORGAN (SOLO PERFORMANCE)—
 Gabb, W. Harry

PIANOFORTE (ACCOMPANIMENT)—
 Hunter, Helen Sinclair

ELOCUTION AND DECLAMATION—
 Moat, Alison Handley

THEORY OF MUSIC—
 Goodwin, Phyllis Anne Airth

THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—
 Reeks, Muriel Elizabeth
 Ward, Dorothy Rona

THE TEACHING OF MUSICAL APPRECIATION AND GENERAL MUSICAL HISTORY
 Labrum, Ethel Maud
 Simpson, Christina Jacoba De Larie

TEACHING OF CLASS SINGING AND AURAL TRAINING—
 Angwin, Benjamin
 Batts, Alfred Thomas
 Hunt, Francis Evelyn
 Randall, Norah Octavia
 a Sheldon, Violet Edith

a Competent knowledge of Harmony.

b Competent knowledge of Counterpoint.

LIST OF DATES

CHRISTMAS TERM, 1931

TERM ENDS Saturday, 12th December

EASTER TERM, 1932

ENTRANCE EXAMINATION Wednesday, 6th January

TERM BEGINS Monday, 11th January

HALF TERM BEGINS Monday, 22nd February

TERM ENDS Saturday, 2nd April